

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

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PHILADELPHIA, PA., U. S. A.

VOL. 10. NO. 1

MARCH 1942

By mail to any address
50c. per year

WITH this issue we begin the tenth volume of *The New Records*, and we are very sorry that it will be late in reaching our readers. The reason for this is that the review copies from one important manufacturer did not reach us until the last day of February. This was caused by that manufacturer rearranging his facilities to take care of large war orders and at the same time increase the production of records. As this is a valid excuse for being late, we are sure that our readers will not fuss because of the tardiness of this issue.

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L.L.
B
The Linguaphone Institute, whose courses in Spanish, French, Italian, German and other European languages are well-known to language students, has recently issued a short course in Japanese. This course consists of 7 records and 4 books enclosed in a substantial carrying case. The aim of this course is to give the student a speaking and understanding knowledge of fundamental Japanese with a minimum vocabulary of from 700 to 1,000 words. To learn to read and write this language involves mastering Chinese ideographs as well as two Japanese alphabets used interchangeably with Chinese characters. This is not attempted in the present course.

This course will be of inestimable value to our military and naval men who expect to see service in the Far East. Those who have had the experience of studying a foreign language should master this short course in a few months' time; others, of course, will find it much more difficult. It is always very much easier to master a second foreign language no matter what it is—one gets the feel of how to learn a strange tongue after one has had the experience of studying the first one. The price of this set, complete with records, books, and carrying case, is \$35.

A set of records that will be of interest to physicians, medical students, and draft board examiners has recently been released by Columbia. This album was made under the direction of Dr. George D. Geckeler of the Hahnemann Medical College and Hospital, Philadelphia, and contains stethoscopic recordings of heart sounds, murmurs, and arrhythmias of normal and abnormal patients that may be played back on an ordinary phonograph. In listening to these records, it is suggested that the listener place his stethoscope to his ears and hold the chest-piece in his hand, turning down the volume of the phonograph until the spoken voice is just heard distinctly. By doing this the heart sounds will approximate those which would be heard with the stethoscope upon the patient's chest.

This set of records was fully described in the *American Journal of the Medical Sciences* (November, 1941, No. 5, vol. 202, pp. 685-687). A copy of this extract will be mailed gratis to any physician or medical student—address your request to the publishers of this bulletin. This unique album contains seven 12-inch discs with notes indicating their proper use. Price \$12.75 (postpaid within U. S. A.).

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Liturgical Recitatives by the Priest at the Altar is the title of an album of recordings by The Gregorian Institute, who also presented the *Ordinary of the Mass* (reviewed in the January, 1942, issue of *The New Records*). The Liturgical Recitatives are explained by Warren Foley, who also gives examples of his explanations by chanting, which he does most capably and with an obvious knowledge and perfected technique. When necessary the choral responses are sung by the male choir from the Church of the Blessed Sacrament, New York City, who also exhibit uncommonly well-trained resources.

We can recommend without reservation these excellent examples of the Vatican approved Solesmes Method of correct chanting for the Celebrant and Ministers at the Altar. Any Priest wishing to perfect the various chants that liturgical prescription requires him to sing will find these records invaluable. The reproduction is very fine; every spoken word is clear as well as is the chanting. There are four 10-inch discs in this album. Price \$5.75.

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B The new complete edition of the Columbia Catalogue which was mentioned in last month's issue arrived during the month and was very welcome indeed. While it is in no sense a perfect job of cataloguing, it is a great improvement over the former editions. Collectors may now find the Columbia records they are interested in without too much trouble. The listing of titles beginning with the French articles, *La, Le and Les* under "L," and other such slips indicate that the editor was not too familiar with sound library methods. The price of the new catalogue, which contains over 400 pages, is 25¢ (postpaid within U. S. A.).

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Smith, Charles Edward: The Jazz Record Book. Frederic Ramsey, Jr., William Russell, and Charles Payne Rogers, colleagues. A brief history of jazz, with listings of representative records. New York: Smith & Durell, 1942. \$3.50.

Those interested in hot music or those who would like to know something about it will find this book of interest. It is advertised as "a compact, complete, authoritative reference guide to the record-literature of jazz"; we find it compact and authoritative, but not complete.

The book is of definite value to the beginner because he, as a rule, would be lost glancing through the *Hot Discography* of Charles De-launay; too, the history of jazz included in this new volume is concise enough to become boring to no one. To one who has copies of Panassié's *Le Jazz Hot*, Ramsey and Smith's *Jazzmen*, and *Discography*, this book would be of little value, other than listing some of the newer jazz recordings. But since both *Le Jazz Hot* and *Discog-*

raphy are at present out of print, Mr. Smith's book makes a good substitute; and by substitute, we do not mean *replacement*. It is well-written in a lively style and the listings are accurate, as nearly as we can tell, including available records of all the old-time "greats" and many modern swing and jazz artists.

We recommend *The Jazz Record Book* as a gift which will be much appreciated by any new convert to swing, or as an interesting reference book to those lovers of classics who would like to round out their collections.

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IMPORTANT NOTICE. All prices quoted in *The New Records* are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

ORCHESTRA



Berlioz: Symphonie Fantastique. Cleveland Orchestra conducted by Artur Rodzinski. 6-12" discs (C-11685D to C-11690D) in album. Columbia Set M-488. \$6.50.

Berlioz has never enjoyed his proper position among the great composers, as far as America is concerned. Nevertheless, he is one of the giants, and rightly regarded as such in Europe. In this country there has been a consistent and incomprehensible neglect of most of Berlioz' greatest compositions, such as *Les Troyens a Carthage*, *La Damnation de Faust* and *L'Enfance du Christ*. Even the pieces more apt to be performed by our orchestras, such as the present symphony, are not presented as often as they might or should be.

Berlioz has been called, "The greatest romantic of them all," and this appellation seems not at all impossible after a careful hearing of the *Symphonie Fantastique*. For one is struck by the boldness and originality, the daring contrasts, the variety in the huge orchestration, so that it is amazing to realize that this symphony was completed only three years after Beethoven's death.

The work is divided into five sections: *Passions and Reveries; At the Ball; In the Fields and Meadows; The March to the Scaffold* and *A Witch's Sabbath*. It was composed as an outlet for Berlioz' consuming passion for Harriet Smithson, a young Irish actress whom he subsequently married after many misunderstandings and a stormy courtship. The marriage lasted eight years, and after a separation, Berlioz married again.

Artur Rodzinski and his Cleveland Orchestra handle Berlioz' great work with a desirable energy

and enthusiasm. Rodzinski may not attain the delicacy and care for each individual phrase that is achieved in the Bruno Walter set (Victor M-662), but perhaps this more enthusiastic and headlong approach is really more suitable to a score which is after all a matter of youthful ardor and turbulent emotions. We would say that Mr. Rodzinski gives an excellent and individual account of himself and that he enjoys a clarity and brilliance in his recording which were not possible when the Bruno Walter set was made in Europe a few years ago. D.

Loeffler: A Pagan Poem, Op. 14. Eastman-Rochester Symphony Orchestra conducted by Howard Hanson, with Irene Gedney (piano) and Richard Swingly (English horn). 3-12" discs (V-18479 to V-18481) in album. Victor Set M-876. \$3.50.

Whether Charles Martin Loeffler (1861-1935) is an American composer or not, is a question that might provoke considerable discussion. He has been sometimes referred to as "the foremost American composer of his generation," but in all probability, the statement in the booklet which accompanies this set, that Loeffler was "the foremost composer of his generation living in America," is a considerably more accurate wording, at least as far as Mr. Loeffler's nationality goes.

Howard Hanson, conductor of the Eastman-Rochester Symphony Orchestra, is continuing, with this present album, his policy of presenting the music of American (either by birth or affiliation) composers on records. He is doing a fine and much needed service for American music.

The *Pagan Poem* is probably the most frequently performed of Loeffler's larger compositions. An evaluation of the music, it would seem, must remain a matter which is strictly personal, for the *Poem* is a succession of contrasting moods and impressions, rather than a question of formal structure and thematic development. After listening to the *Poem*, we found much in it which sounds beautiful; much which, if not very original or daring, is at any rate, sincere and often passionately poetic; much which stirs the senses. The conclusion, with three solo trumpets gradually increasing in force, contains a real thrill.

The reproduction of the Eastman-Rochester Symphony, aided by Irene Gedney, pianist, and Richard Swingly, English horn, is excellent—a job which the RCA engineers may well be proud of and place in their list of credits. D.

Bach—arr. Bachrich: *Adagio* (from Third Unaccompanied Violin Sonata). One side, and **Bach**—arr. Bedell: *Fantasia in C major*. Arthur Fiedler's Sinfonietta. 1-12" disc (V-13809). \$1.

These altogether charming little works of Bach are skilfully played with exquisite taste by Mr. Fiedler's miniature orchestra. They are in direct contrast to Stokowski's spectacular Bach arrangements for full symphony. The crowd will probably go for the big and great, but the discerning will find much to admire in these simple little arrangements.

Dvorák: Symphony No. 1 in D major, Op. 60. Czech Philharmonic Orchestra conducted by Vaclav Talich. 5-12" discs (V-13814 to V-13818) in album. Victor Set M-874. \$5.50

Unfortunately for the public, as well as for Dvorák, the popularity of the *New World Symphony* has all but obscured the master's other symphonies. The second and fourth symphonies are also listed in the Victor catalogue, and have an enthusiastic though not too large following. As with the second and fourth symphonies mentioned above, the *Symphony No. 1* is brought to records by Vaclav Talich and the Czech Philharmonic Orchestra who are favorably known for their well-wrought performances. The present recording is notable for the convincing efforts of Talich, who at many points in the symphony provides us with moments of fine orchestral playing. And the credit is not all Talich's, for the music of Dvorák is powerful and inspired. Although it is known as his first symphony, it was actually the sixth he composed, but the first one published. From this it is evident that it is not the work of a novice, as one hearing will prove.

In the conventional four movements, Dvorák's *Symphony No. 1* is a work of admirable balance, the first two movements covering three sides each, and the last two movements two sides each. Of particular interest is the third movement (Scherzo) subtitled *Furiant*, which moves along at a brisk pace, with a contrasting *Trio* and then a return to the rhythmic *Scherzo*. But the finale, *Allegro con spirito*, brings the work to a glorious and memorable close. It is solid and sonorous and abounding in characteristic rhythm and motion.

As indicated above, the Czech Philharmonic plays with sincerity and aplomb, and while the reproduction is not the best offered today, it is satisfactory. From every standpoint, therefore, this first domestic recording of another Dvorák symphony is very welcome, and we hope many collectors will make its acquaintance. S.

Gould: Latin-American Symphonette—Guaracho. One side, and **Creston: Symphony, Op. 20**—Scherzo. All-American Orchestra conducted by Leopold Stokowski. 1-12" disc (C-11713D). \$1.

Here are two selections sure to make a hit. They have been featured on many of Stokowski's programs recently, some of which were broadcast, and he does full justice to them musically, playing them with relish. The Creston work is pleasingly dissonant but sensible and original. The Gould excerpt is also dissonant—more so than Creston's—but it is also more rhythmic and has much the exciting effect found in the Rhumba from Earl McDonald's Symphony. Gould's work is very Latin, in fact, as it progresses it is practically "hot." By all means hear this record. Reproduction is adequate, but has the familiar earmarks of a studio recording.

Bach—arr. Stokowski: *Passacaglia and Fugue in C minor*. All-American Orchestra conducted by Leopold Stokowski. 2-12" discs (C-11714D and C-11715D) in album. Columbia Set X-216. \$2.50.

The Bach *Passacaglia and Fugue in C minor* in Leopold Stokowski's transcription is now available in two recordings, one by the Philadelphia Orchestra (V-14580 and V-14581 in album M-401) and the present one by the All-American Orchestra, each conducted by Stokowski. The great advantage of the new one is that it may be obtained in automatic sequence, whereas to have the Philadelphia Orchestra version in automatic pressing, one must buy at least four records, or the entire album. The All-American Orchestra may be heard in its finest performance yet to reach records in this *Passacaglia* recording. They sound, at times, more like the Philadelphia Orchestra than the Philadelphia Orchestra itself, and their performance on the fourth record side exceeds in clarity and sonority the similar portion in the Philadelphia Orchestra performance. The great pity of the All-American Orchestra's recording is that it was not recorded in a concert hall with good acoustics and a fair measure of room resonance, but, alas, it was done in a studio—dead, and lifeless. The reproduction is not too bad, in fact, it is good in every respect except for the fact that it lacks that certain something which orchestral playing gains in an atmosphere of good acoustics. The All-American Orchestra is the only major orchestra recording for Columbia in poor acoustics; they surely deserve something better than that.

It would not be a pithy review that did not mention the questionable transcription Stokowski devotes to the uncanny variations which make up the *Passacaglia*. We naturally prefer the original intention of Bach, but since a definitive organ version has yet to reach records, we will continue to enjoy the amazing things Stokowski does with Bach, and delight in his extraordinary orchestral sonorities, as Bach, looking slightly askance, is doubtless doing himself today. S.

Debussy: Iberia. Five sides, and **Berlioz: The Damnation of Faust**—Hungarian March. Pittsburgh Symphony Orchestra conducted by Fritz Reiner. 3-12" discs (C-11707D to C-11709D) in album. Columbia Set M-491. \$3.50.

It is again a singular pleasure to welcome another recording by Reiner, and another addition to the fine list which he is adding to the roster of distinguished orchestral recordings. Reiner is a virtuoso conductor in the best sense of the word, and that means he does not sacrifice sound musicianship and good judgment for cheap showmanship or sensationally "different" interpretations. Reiner captures the gaiety and brilliance and color of the remarkable *Iberia* better than any of the other conductors who undertook previous recorded performances. The Barbiroli version (Victor M-460) is not so bad, but is not equal to Reiner's fine-grained exposition.

Debussy succeeded admirably in writing true

Spanish music in *Iberia*, one of a set of "Images" for orchestra. His use of orchestral effects and shifting rhythms, and genuine Spanish feeling, make this captivating music a constant delight to a great host of music lovers. The music is in three sections: "In the Streets and By-Ways"; "Perfumes of the Night"; and "Morning of a Festival Day." Reiner explores all the possibilities with brilliance and éclat, and his rendition of the final section is truly "festival."

The last side in the album is devoted to Berlioz' *Hungarian March* or *Rákoczy March* from "The Damnation of Faust" and is the most thrilling performance of that work we have yet heard. It is worth more than its share of the price of the album. The reproduction throughout is excellent in every respect. S.

Kern: Showboat—Scenario for Orchestra. Cleveland Orchestra conducted by Artur Rodzinski. 3-12" discs (C-11743D to C-11745D) in album. Columbia Set M-495. \$3.50.

In presenting this attractive album, Mr. Moses Smith, in his notes that accompany it, introduces this new work in the following manner:

"When, in the summer of 1941, Artur Rodzinski, conductor of The Cleveland Orchestra, invited Jerome Kern to compose a symphonic work based on the operetta *Show Boat*, the response was far from a hurried affirmative. . . . The 'problems' supposed to be implicit in a symphonic score perhaps frightened the man who, probably more than any other, has contributed to the making of American popular music. To revamp his *Show Boat* melodies into the conventional potpourri would scarcely satisfy Dr. Rodzinski or symphony concert audiences, not to mention the composer himself. To rework those tunes into a 'Meistersinger' counterpoint was equally out of the question for Kern, whose entire musical experience had been in the field of the theatre.

"The problem was perfectly solved—and the solution perfectly named—in *Scenario*. The new score, which was begun on August 1, and required a little less than a month for completion, did precisely what its title promised: It summarized, in musical language, taken directly from the operetta, the story of *Show Boat*. The familiar tunes—*Ol' Man River*; *Can't Help Lovin' That Man*; *Only Make Believe* and the others—are all there. But they have been worked, easily and naturally, into a new form dictated by the elaborate resources of a symphony orchestra, resources which included a richness of instrumentation and harmony that a theatre-pit orchestra could scarcely supply."

When Rodzinski first presented this work over the air it was a sensation and numerous demands have been received that it be made available in recorded form. Here it is—played under the direction of the man who inspired its composition. A set of discs that may be enjoyed by everyone. We predict that it will be the most popular album of 1942.

Bach—trans. Stokowski: *Arioso*. NBC Symphony Orchestra conducted by Leopold Stokowski. 1-12" disc (V-18498). \$1.

Prokofiev: *Love for Three Oranges*, Op. 33a—The Prince and the Princess, March, and Scene Infernal. NBC Symphony Orchestra conducted by Leopold Stokowski. 1-12" disc (V-18497). \$1.

Stokowski returns to the Victor label, conducting the famous NBC Symphony Orchestra, and as he has signed a contract with Victor for a period of years, we presume that we may expect regular releases of recordings under his direction. Both of the above discs should enjoy wide popularity. Stokowski's Bach arrangements have been amongst the biggest selling records in the Victor catalogue and the present one should be no exception. The *Arioso* from the Church Canata No. 156, *Ich steh' mit einem Fuss in Grabe* has been available in various arrangements on records but this is the first time that it has appeared for full symphony orchestra. Those who like their Bach dressed-up for a large orchestra will be mighty enthusiastic about this disc. The selections from Prokofiev's orchestral suite *Love for Three Oranges*, taken from his opera of the same name, are all melodious, and Stokowski is at his best in developing music such as this. It is unusual but not hard to get acquainted with, and if Stokowski's listeners get as much enjoyment from listening as the maestro seems to be getting from playing it, all will be well. The reproduction throughout both of these discs is of the best.

Rossini: *Semiramide Overture*. Three sides, and **Grétry**: *Zémire et Azor*—Air de Ballet. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-71329D and C-71330D) in album. Columbia Set X-215. \$2.50.

Rossini's music should have the effect of the sudden uncorking of some old and sparkling wine. And it is exactly this effect that Sir Thomas Beecham obtains with his mellow and nuanced reading of this delightful overture—one of Rossini's best. The alternating stateliness and gaiety of this music seems to be particularly suited to Sir Thomas' talents, and listening to these records one has the sensation that the distinguished British conductor is enjoying himself hugely, as well as being provided with an ideal vehicle for the exhibition of his remarkable qualities as a musician of the utmost sensibility.

Technically, the recording is in every way satisfactory—not too bright, never brittle.

On the fourth side, we find a little known but captivating Air de Ballet from Grétry's "Zémire et Azor," in which the same characteristics are evinced. Particularly noteworthy is the gradual decrescendo to a whispered pianissimo during the last twenty measures. D.

Glière: *Symphony No. 3 in B minor, Op. 42* ("Ilia Mourometz")—Scherzo. Chicago Symphony Orchestra conducted by Frederick Stock. 1-12" disc (C-11697D). \$1.

One of the most tuneful and melodious parts of *Ilia Mourometz*, Glière's Third Symphony, is the Scherzo, which is not so fast and sprightly as the usual Scherzo, but abounding in fragrant melody and rich orchestration. Anyone who likes music from Beethoven to Ravel will doubtless like this record, and Stock's sympathetic reading is very convincing. Victor issued the complete symphony last December (M-841) recorded by the Philadelphians under Stokowski, but we dare say Stock would give them close competition had he recorded the work complete. The reproduction here is perfect.

McBride: *Mexican Rhapsody*. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-13825). \$1.

As Victor mentioned in announcing this disc, "Of course, this is not really jazz, but it has the happiest features of hot dance rhythms from both sides of the Rio Grande combined in a short symphonic poem." This may be a symphonic poem but it is certainly louder than it is poetic. It gives us the impression of a gigantic jazz band, with a calliope and a machine gun thrown in for good measure, at a jam session in Hades. It is fun to listen to but is not recommended for nervous old ladies.

The Music of Irving Berlin. Al Goodman and his Orchestra. 4-10" discs (C-36449 to C-36452) in album. Columbia Set C-78. \$2.50.

The Music of Vincent Youmans. Meyer Davis and his Orchestra. 4-10" discs (C-36425 to C-36428) in album. Columbia Set C-77. \$2.50.

Columbia has selected some of the outstanding hits from the repertory of these two great writers of American popular music and has devoted an album to each. The Berlin tunes are played by Al Goodman and his Orchestra and the Youmans numbers by Meyer Davis and his Orchestra. In neither case are there any vocals, and as they are played by both bands in a smooth refined manner, these discs are particularly suitable for dinner music.

The Berlin album contains: *Alexander's Ragtime Band*; *Lady of the Evening*; *Say it with Music*; *Remember*; *Blue Skies*; *Say it isn't So*; *All Alone*; and *Always*.

The Youmans album contains: *Tea for Two*; *Hallelujah!*; *Carioca*; *Time on My Hands*; *I Want to be Happy*; *I Know That You Know*; *Without a Song*; and *Great Day*.

The reproduction throughout both albums is excellent.

Franck—trans. O'Connell: *Pièce Héroïque*. San Francisco Symphony Orchestra conducted by Pierre Monteux. 1-12" disc (V-18485). \$1.

Charles O'Connell's rich orchestral transcription of Franck's well-known piece for organ is splendidly played by the San Francisco Symphony under the distinguished direction of Pierre Monteux. Here is a fine orchestral record of unhackneyed music for the discerning. Reproduction—excellent.

In Old Vienna. Marek Weber and his Orchestra. 4-10" discs (C-36491 to C-36494) in album. Columbia Set C-81. \$2.50.

This album contains medleys of waltzes by Johann Strauss, Franz Lehar, Joseph Strauss, and Waldteufel played by the inimitable Marek Weber and his Orchestra. Many of us are familiar with the recordings that Mr. Weber has made in Europe, but this is his initial recording venture in America, where he now makes his home. With these records and a good stein of beer, one can perhaps bring back some of the charm of the Vienna of the good old days—days when that famous city was the happiest and most friendly on the Continent.

Salon Music. Wladimir Selinsky and his Salon Orchestra. 4-10" discs (C-36473 to C-36476) in album. Columbia Set C-80. \$2.50.

Now that so many persons have automatic phonographs in their homes there is a very large demand for appropriate dinner music. Many families apparently like a little refined instrumental music with their meals. The present album contains a selection of just such music. Mr. Selinsky has nicely arranged for his salon orchestra a number of pleasing little melodies, and they have been faithfully recorded by Columbia. Among the pieces will be found *Caprice Viennois*; *My Heart Stood Still*; *Just a Cottage Small*; and others equally attractive.

The Farmer's Daughter (Rhineland). One side, and **For the Old-Timers** (Rhineland). Musette Orchestra. 1-10" disc (RF-R8156). \$1.25.

Two typical Rhinelanders played by a European novelty orchestra. If this type of folk dance appeals to you, here is the genuine thing.

Brahms: Symphony No. 1 in C minor, Op. 68. NBC Symphony Orchestra conducted by Arturo Toscanini. 5-12" discs (V-18467 to V-18471) in album. Victor Set M-875. \$5.50.

The review copy of this album did not reach the studio in time for this issue. We understand that dealers will receive stocks of this album early in March, and we will cover it in our April number.

CONCERTO



Beethoven: Concerto No. 5 in E flat major, Op. 73 ("Emperor"). Rudolf Serkin (piano) with the Philharmonic Symphony Orchestra of New York conducted by Bruno Walter. 5-12" discs (C-11718D to C-11722D) in album. Columbia Set M-500. \$5.50.

It may be said at once that this recording of the "Emperor" Concerto takes precedence over the previous recordings from the standpoint of performance and of reproduction. This is unquestionably true of the reproduction, as Columbia sets a new high, which in these days is truly high, for excellence of reproduction. Never before have we heard a recorded piano sound so much like an actual performance, or in better balance with the orchestra; and the orchestra itself is recorded perfectly. The best part about the reproduction is the fact that it is not over-amplified, and at no time is there any trace of distortion.

As for the piano playing, Mr. Serkin plays with a virility and breadth that is admirably suited to the "Emperor." Needless to say, his technique is more than adequate, and he is easily equal to either Schnabel or Gieseking in this respect. For a number of years Schnabel's recording of the "Emperor" Concerto (Victor M-155) was the criterion; then Gieseking's beautiful recording came along (Columbia M-243), and many preferred it because of his sensitive phrasing and the fine orchestral accompaniment. Both were superior to the recent set by Moiseiwitch (Victor M-761). Bruno Walter conducted the orchestra for Gieseking, and there is little difference between the support he gave Gieseking and the accompaniment he provides for Serkin in the present set. The only difference is more subtlety in the playing of the great Vienna Philharmonic Orchestra in Gieseking's recording. But all in all, the new Serkin set is beyond cavil from every standpoint. Serkin (and Bruno Walter) is happily not prone to showing off or doing questionable things with the music, and manages to give a distinguished performance without resorting to greatly increased tempi, hard-driven climaxes, or other unmusically acts.

Little need be said in praise of the "Emperor" Concerto as music, for anyone who has yet to make an acquaintance with this unique masterpiece of Beethoven's later and greatest period of creative genius, has indeed a most pleasant experience in store for himself. The fourth and fifth piano concertos of Beethoven opened a new field to the future composers of piano concertos, but this superb performance of the *Fifth Concerto* virtually closes the field to future recordings of it. S.

Chausson: Concerto in D major, Op. 21. Jascha Heifetz (violin) with Jesús María Sanromá (piano) and the Musical Art Quartet. 4-12" discs (V-18487 to V-18490) in album. Victor Set M-877. \$4.50.

To those who like works not often performed, this album will undoubtedly appeal. It is a superb performance that Heifetz, Sanromá and the Musical Art Quartet give, and one cannot help feeling that it was indeed a most happy combination of artists that was chosen to interpret this Chausson concerto. A dozen years ago the concerto was recorded in Europe by Cortot, Thibaud and a string quartet and that album was available in America. But it was discontinued several years ago, probably because of its outmoded and unsatisfactory reproduction. Therefore the appearance of this superb and up-to-the-minute performance is doubly welcome.

The music of this concerto is quite reminiscent of Cesar Franck, Chausson's teacher and greatest influence. Listening to it, Franck's *Variations Symphoniques* and *Piano Quintet* come irresistibly to one's mind. Chausson was also said to have felt the influence of Wagner. If this is true, is it merely an accident that the music at the opening of side 2 in this recording is strongly related to a phrase sung by Guttrune in the Master of Bayreuth's *Götterdämmerung*? Nevertheless, with all these influences, Chausson has a charm and a fluency which were his own special gift and which made his early death in a bicycle accident a bitter blow to French music of that particular period.

The present set is a particularly fine job when it comes to clarity and balance, though you are warned to keep the controls on your phonograph fairly low. Heifetz, Sanromá and the Musical Art Quartet play this music for all there is in it. D.

Felton: Concerto No. 3 in B flat major. E. Power Biggs (organ) with Arthur Fiedler's Sinfonietta. 2-10" discs (V-2196 and V-2197) in album. Victor Set M-866. \$2.

Anyone who likes Handel in general, or Handel organ concertos in particular, will be highly delighted with this ingratiating set. The only pity is that the music only covers four sides; we should like it to go on for several more sides. William Felton, an early eighteenth century clergyman-composer-organist, was obviously influenced by his contemporary, Handel, and Handel's style is easily identified in this work. However, this does not detract in the least from the charm of the *Concerto No. 3*, which Biggs and Fiedler found somewhere; nor did Handel's apparent style prevent some of Felton's music from becoming quite popular during his lifetime. Biggs and Fiedler are to be congratulated, not only for presenting this fine music, but as well for their sensitive performance. It has plenty of spirit, and is done with excellent finish.

The work is in three movements: Allegro; Andante; Allegro; and the Andante movement is short and unromantic, yet pleasing and in perfect keeping with the crisp style of the two Allegros. The reproduction is very good, and we can highly recommend this album. S.

CHAMBER MUSIC



Beethoven: Sonata No. 3 in E flat major, Op. 12, No. 3. Jascha Heifetz (violin) and Emanuel Bay (piano). 3-12" discs (V-18327 to V-18329S) in album. Victor Set M-852. \$3.

Antonio Salieri, one of the most prominent musicians of his time, is today, perhaps, best known as the gentleman whom scandalous rumor accused of being responsible for Mozart's death, and did, as a matter of fact, publicly express his genuine relief on hearing of the death of his bitter rival. However, he does play another minor role in musical history—he enjoys the unique distinction of being the one musician from whom Beethoven not only accepted advice, but actually solicited it! The service which Salieri rendered to Beethoven was merely to polish up the Italian words, and their relation to the notes, of some of Beethoven's vocal works. In appreciation for this service, Beethoven dedicated the three sonatas of Op. 12 to him.

We trust that our readers are getting into the habit of noting the opus numbers of Beethoven chamber works. The large number of excellent critical analyses which have appeared on this subject in the past decade repeatedly proclaim the wealth of pleasures to be gained in tracing the development of Beethoven's genius from his contributions to chamber music. The absorption of this remarkable development, from the early period conceived under the noticeable influence of C. P. E. Bach, Haydn and Mozart, to the revolutionary, triumphant culmination of his genius in the magnificent last quartets is one of the most rewarding of musical experiences.

The three sonatas of Op. 12 belong to the first, or "imitation" period, which more or less covers the chamber works published before 1801. The sonata here recorded strongly reflects the influence of Haydn and Mozart, but in contrast, is a revelation of startling originality. In style and construction, their influence is easily identified, but a unique melodic ingenuity and a certain thoughtfulness, a quality of greater depth, contribute something new—an abrupt advance and transcendence even of Mozart's melodic genius!

Jascha Heifetz is often accused of an inability to control his powerful, breathtaking technique, with a resulting insensitive, over-brilliant execution. This is not the case, however, in this particularly well recorded performance, to which Mr. Bay also contributes with superior artistry. M.

Beethoven: Quartet No. 16 in F major, Op. 135.
Budapest Quartet. 3-12" discs (C-71323D to C-71325D) in album. Columbia Set M-489. \$3.50.

Although Beethoven's last contribution before his death was the second finale to Op. 130, written to replace the original finale (Grand Fugue—op. 133), which was actually published as a separate work, his last complete composition was the 16th quartet, Op. 135.

The opening bars of the first movement suggest a fitting introduction to the further exploits of *Peter and the Wolf*, or the latest adventures of Donald Duck. The movement quickly settles down to a somewhat more conventional classic charm, but, together with the *Vivace*, still represents the aging composer in one of the most carefree moods of his career.

The slow movement is comparable, artistically and technically, to the previous five quartets, but the youthful, jocular gaiety of the first two movements, and the finale, which is "... in no way representative of the sublime third manner" (d'Indy), hardly constitute a logical climax to the revolutionary achievements which it follows. It is simply a natural, unintended climax of unpremeditated, spontaneous simplicity, which, if divorced from the philosophical and technical profundities of its predecessors and judged solely on its own merits, is a truly remarkable composition. It might be added further that the vast majority will certainly find it, if not more stimulating, easier to listen to than the preceding masterpieces.

Columbia recording engineers have again spoiled a potentially definitive performance. If their task was to simulate a performance in an underground cavern, they succeeded. The preponderance of bass is most disconcerting, and on the strength of the many superb recordings which they have produced in recent years, seems inexcusable.

M.

Haydn: Quartet in G major, Op. 54, No. 1. Budapest Quartet. 2-12" discs (V-18405 and V-18406) in album. Victor Set M-869. \$2.50.

The three quartets of Op. 54 are, in the opinion of Sir Donald Tovey, among Haydn's most brilliant quartets. Brilliance is the note of the opening of No. 1 (G major), which has for a slow movement a wonderfully quiet allegretto in sonata form with profound modulations. Although No. 3 (E major—incl. in VM-528) is admittedly a better work on the whole, the slow movement of this quartet under discussion must be considered as one of Haydn's most ingenious and original creations.

Haydn is quoted as saying, "Anyone can see by the looks of me that I'm a good natured sort of a fellow." The vast majority of Haydn's works certainly justify the composer's self-description, including the other movements of this quartet, which are

gay, jovial, brilliant—typical of this "good fellow's" immortal charm.

The name of the Budapest Quartet is magic to most of us. Their subtle feeling for humor, for beauty, as well as their remarkable understanding and consummate skill in achieving the commanding vigor, or the contrasting delicacy alternately required by the composer are all evidenced in this excellently recorded performance. To the best of our knowledge, this is the first domestic recording of this work. The only other version is included in the H. M. V. Society album, Vol. 2, which has not been re-pressed domestically.

M.

VOCAL



Gretchaninoff Songs. Maria Kurenko (soprano) with piano accompaniments by Alexander Gretchaninoff. (Sung in Russian.) 3-12" discs (V-18380 to V-18382) in album. Victor Set M-862. \$3.50.

Credo (from the *Liturgia Domestica*). One side, and *The Wounded Birch* and *Snowflakes* and *Oh, My Country*. (V-18380).

Over the Steppe and *Dewdrop*. One side, and *Declaration of Love* (from the cycle "Aux Temps Heureux") and *Snowdrops*. (V-18381).

Ai Doudo (Children's Song) and *Lullaby*. One side, and *On the Mountain* and *I'll Go, I'll Come*. (V-18382).

A note of incontestable authenticity is one of the most desirable qualities possible in the singing of songs. This quality was apparent in Flagstad's singing of Grieg's *Haugtussa* Cycle; in Lucrezia Bori's delivery of Spanish music; in Dorothy Maynor's current album of Negro Spirituals. It is also present in this fine album of Gretchaninoff songs by Maria Kurenko with the venerable composer himself at the piano. Mme. Kurenko is said to be Gretchaninoff's favorite interpreter of his songs and he has dedicated a number of these to the singer, notably the "*Declaration of Love*," which appears in this album. In the future, if there is ever a question as to the proper interpretation of this music, a hearing of this set should clear up any such difficulty. Mme. Kurenko's voice is eminently suited to these songs. The timbre is reedy and Slavic, and there is no little drama and passionate feeling for the text which she enunciates with remarkable clarity and significance. Particularly beautiful effects in sustained pianissimo are to be found in *The Wounded Birch* and *Snowdrop*.

This album will not only take its place beside Mme. Kurenko's set of Tchaikovsky songs (M-678), but it will also fill a long-needed want for recordings of several of these fine songs which have been so often heard in the concert hall, but so seldom on records. The reproduction of piano and voice is extremely lifelike.

D.

Negro Spirituals. Dorothy Maynor (soprano) with unaccompanied male choir. 4-10" discs (V-2208 to V-2211) in album. Victor Set M-879. \$3.50.

I Couldn't Hear Nobody Pray. One side, and *Were You There?* (V-2208).

Nobody Knows the Trouble I've Seen. One side, and *In Dat Great Gittin' Up Morning.* (V-2209).

Rise Up, Shepherd, an' Foller. One side, and *Ole-Time Religion.* (V-2210).

Steal Away to Jesus. One side, and *Go Tell It on de Mountain.* (V-2211).

There is a refreshingly authentic note in this fine little album of spirituals sung by the popular Dorothy Maynor. The reason for this is twofold. In the first place, Miss Maynor's voice, despite its refinement and cultivation, has retained much of the quality characteristic of her race, this being especially true when she sings such music as this. The second reason is that no piano or orchestra, suggestive of the concert hall, has been used for accompaniment, this being supplied in a most felicitous manner by an unaccompanied male choir—presumably negro voices, from the valid impression one receives.

Some of these spirituals—"I Couldn't Hear Nobody Pray"; "In Dat Great Gittin' Up Mornin'"; "Rise Up, Shepherd, an' Foller"; "Go Tell It on de Mountain"—are not to be found on the lists of Marian Anderson, Roland Hayes and Paul Robeson, in fact, they have here, as far as we can ascertain, a first hearing on records.

There is some lovely pianissimo singing by the soloist, and the intimate quality of a small negro revival-meeting is happily preserved by the RCA Victor technicians, who for once, resisted the temptation of brassy over-amplification—their besetting sin. D.

Toselli: Serenade. One side, and **Penn: Smilin' Through.** (Both sung in English.) Charles Kullman (tenor) with orchestra. 1-10" disc (C-4285M). 75¢.

There has been some demand for a recording of Toselli's *Serenade* sung in English. Here is an excellent one with the popular *Smilin' Through* on the reverse side. If either of these selections appeal to you, you will find Charles Kullman sings them in a manner that should please everyone.

Laserna—arr. Nin: El Jilguerito con Pico de Oro. One side, and **Literes—arr. Nin: Aria de Acis y Galatea.** Lucrezia Bori (soprano) with piano accompaniment by George Copeland. 1-10" disc (V-2201). 75¢.

Miss Bori and Mr. Copeland present performances of these lovely little Spanish songs that are beyond criticism. As both artists are noted for their knowledge of Spanish music these renditions may be accepted as authoritative. The reproduction is especially good.

Brahms: Cradle Song ("Wiegenlied"). One side, and **Brahms: Serenade** ("Ständchen"). (Both sung in German.) Lotte Lehmann (soprano) with piano accompaniment by Paul Ulanowsky. 1-10" disc (C-17300D). 75¢.

The ever-popular *Wiegenlied* is sung with impeccable taste by Miss Lehmann. Here is a little disc that should prove to be one of the year's best sellers.

J. Strauss: The Beautiful Blue Danube. One side, and **J. Strauss: Southern Roses.** (Sung in German.) Erna Sack (soprano) with chorus and State Opera Orchestra. 1-12" disc (RF-R7025). \$2.

Erna Sack's many admirers will welcome her vocal renditions of these popular Strauss waltzes. An adequate chorus and full orchestra add to the attractiveness of these recordings. The reproduction is highly satisfactory.

CHORAL



Catholic Novena Hymns. (Sung in English.) The Paulist Choristers conducted by Edward Slattery, with organ accompaniment. 4-10" discs (V-27715 to V-27718) in album. Victor Set P-106. \$2.50.

"Of importance to the more than a quarter of a million Catholics who attend the weekly Novena Services is this selection of familiar hymns which have become an integral part of the Novena Services. All of the hymns included in the album are beloved by Novenites the country over, and have become an integral part of the devotions. In order to bring a genuine touch of authenticity to the singing of these hymns, they have been entrusted to the capable Paulist Choristers under the direction of Edward Slattery. The Paulist Choristers are internationally famous for their contribution to Catholic Church music and have for several seasons further endeared themselves to the large audiences who hear them each Sunday on the NBC Catholic Hour. There seems to be every indication that these records will not only appeal to Catholics, but to people of all creeds who look to the simple and dignified hymn for spiritual strength and inspiration."

The above is quoted from Victor's announcement of these important recordings, and as it covers the subject so adequately there is nothing for us to add but that these hymns are beautifully sung and recorded, and to list their titles, which are as follows: *Good Night, Sweet Jesus*; *Dear Guardian of Mary*; *Mother Dearest, Mother Fairest*; *Holy God, We Praise Thy Name*; *Mother Dear, O! Pray For Me*; *Jesus, My Lord, My God, My All*; *O Lord, I Am Not Worthy*; and *To Jesus' Heart All Burning*.



An Eriskay Love Lilt—arr. Robertson. (Sung in Gaelic and English.) One side, and **Brahms: Wiegenlied, Op. 49, No. 4** (Cradle Song). (Sung in German.) Trapp Family Choir conducted by Dr. Franz Wasner. 1-10" disc (V-2207). 75¢.

When one listens to the lovely melodies that pour from this charming little disc, one cannot help feeling that love will eventually overcome the greed and hatred that is running rampant throughout the world. If your faith needs stimulating, take this record to the quiet of your room and listen to it with a receptive mind, and we are certain that you will feel that "the peace that passeth all understanding" will surely prevail.

Nicolau: Divindres Sant (Good Friday Music in a Catalonian Church). Augustana Choir conducted by Henry Veld. 1-10" disc (V-2206). 75¢.

This is evidently the Augustana Choir's idea of "Good Friday Music in a Catalonian Church"—while it is pleasant enough to listen to, it recalls to mind the great distance that lies between Moline, Ill. and Spain.

Parting (Russian Folksong—arr. Shvedoff). One side, and **The Regiment was Riding** (Cossack Song—arr. Shvedoff). Don Cossack Chorus conducted by Serge Jaroff. 1-10" disc (C-4284M). 75¢.

Typical Don Cossack recordings of two Russian folks songs—sung with plenty of spirit and splendidly recorded.

ORGAN



Organ Reveries. Dick Leibert playing the organ of the Radio City Music Hall. 4-10" discs (V-27726 to V-27729) in album. Victor Set P-104. \$2.50. **Provost: Intermezzo.** One side, and **Cadman: At Dawning.** (V-27726).

Rasbach: Trees. One side, and **Godard: Berceuse** (from "Jocelyn"). (V-27727).

Kern: Why Do I Love You? (from "Show Boat"). One side, and **Tchaikovsky: None but the Lonely Heart, Op. 6, No. 6.** (V-27728).

Gounod: Ave Maria. One side, and **Offenbach: Barcarolle** (from "Tales of Hoffman"). (V-27729).

The dreamy mood of these especially fine organ recordings will very likely appeal to many persons. Dick Leibert's previous records have been very popular and his many fans will doubtless welcome this new album.

OPERA

Léhar: Paganini—Niemand Liebt dich so wie ich. One side, and **Zeller: Der Vogelhändler**—Schenkt man sich Rosen in Tirol. (Sung in German.) Erna Sack (soprano) and Marcel Wittrisch (tenor) with Mixed Chorus and Philharmonic Orchestra. 1-12" disc (RF-R7013). \$2.

This attractive disc contains selections from two popular Viennese operettas sung by artists of the first rank. Both Erna Sack and Marcel Wittrisch are well-known to record collectors, and those who like their light opera done by top-notch artists will welcome this disc. The reproduction is highly satisfactory.

Verdi: Rigoletto—Caro Nome (Act I). One side, and **Mozart: Le Nozze di Figaro**—Deh vieni, non tardar (Act III). (Sung in Italian.) Bidú Sayão (soprano) with Victor Symphony Orchestra conducted by Wilfred Pelletier. 1-12" disc (V-18496). \$1.

Miss Sayão has chosen, for this altogether charming disc, two popular arias from operas in which she has recently appeared with marked success. Both selections are beautifully sung and show this sterling artist's rich smooth voice, which, by the way, has not even a touch of shrillness, to great advantage. The reproduction is excellent.

Mozart: Marriage of Figaro—Voi che sapete (Act II) and Non so più (Act I). (One side, each). Risë Stevens (mezzo-soprano) with Columbia Concert Orchestra conducted by Erich Leinsdorf. 1-10" disc (C-17298D). 75¢.

Risë Stevens, who has so quickly found her way into the graces of a great host of record buyers, offers this month fine renditions of two popular arias from Mozart's *Marriage of Figaro*. A record not to be missed by the discerning music lover.

Mascagni: Cavalleria Rusticana—Easter Hymn. One side, and **Offenbach: Tales of Hoffman: Barcarolle** "Lovely Night, O Night of Love" (Act III). (Both sung in English.) Sadler's Wells Orchestra and Chorus conducted by Warwick Braithwaite, with Jeanne Dusseau (soprano) and Nancy Evans (contralto). 1-12" disc (V-13824). \$1.

The popularity of the selections may help this record along, but we are sure that neither the quality of the soloists nor the reproduction, which has an annoying ringing sound, will cause many persons to add it to their collections.

PIANO



Still: Cloud Cradles and Muted Laughter and Woven Silver. One side, and **Still: Out of the Silence.** (From *Seven Traceries* for Piano.) Verna Arvey (piano). 1-12" disc (CA-5037). \$1.50.

The above record is issued by Co-Art Recordings, Beverly Hills, Calif., a cooperative organization formed to release recordings of living composers before the music itself has been published. The present disc contains beautiful little selections from the Negro composer William Grant Still's *Seven Traceries*. Verna Arvey gives most charming and intimate performances of these delicate little pieces. If you are in the mood for quiet graceful music, take this disc to the privacy of your own room and enjoy it to the utmost. As each disc is autographed by both the composer and the pianist, it is very possible that it may some day have an extra value as a collector's item.

Litolff: Concerto Symphonique No. 4—Scherzo. Irene Scharrer (piano) with London Symphony Orchestra conducted by Sir Henry Wood. 1-10" disc (C-17043D). 75¢.

This attractive little disc was dropped from the Columbia catalogue several years ago and it is very pleasing to see it reinstated. The music is bright and cheerful and splendidly played by Miss Scharrer. It is representative of the work of Henry Charles Litolff (1818-1891). Mr. Litolff was born in London of French-English parentage but spent most of his life in France where he died in 1891. He was known principally as a concert pianist, but some of his compositions are remembered today, among them is the *Concerto Symphonique, No. 4* from which the Scherzo recorded on this record is taken. The present fragment offers music to be enjoyed immediately, not profound music to ponder over.

Saint-Saëns: Danse Macabre. Pierre Luboshutz and Genia Nemenoff (pianos). 1-12" disc (V-18486). \$1.

Of course, *Danse Macabre* is known to most record collectors through the many orchestral recordings that are available, but probably few even know that Saint-Saëns scored this work for two pianos. He did, and the two splendid artists who appear in the present recording present a rather thrilling performance of it in that form. We found it quite interesting and perhaps a number of our readers will also. The piano reproduction is particularly fine.

DICTION



Shakespeare: Macbeth—Important Scenes. Maurice Evans and Judith Anderson and supporting cast with incidental music. 5-12" discs (V-18422 to V-18426S) in album. Victor Set M-878. \$5.25.

Of the several recordings of Shakespearean plays that have been made available, it remained for Victor to issue the most satisfactory one. The word "Recordrama" has been coined for the present release. Victor defines a "Recordrama" as "The Living Play Before you" . . . complete with illustrations to set the scene and mood, continuity to tell the story between the records, and superb acting to recreate the characters of the play in their most exciting moments."

Certainly as far as the present album is concerned the above definition rings absolutely true. Miss Anderson, Mr. Evans, and their supporting cast are all actors of exceptional talent and bring to us readings that are above criticism. Between each record envelope in this album is bound a page containing illustrations of appropriate scenes and a running story of the play as it progresses. Also the complete text as spoken on the records is included, with that which is found on each record side clearly indicated. Short biographical sketches of Miss Anderson and Mr. Evans appear on the inside cover of the album with the note that the recording royalties of both of these artists will be donated to War Relief Funds "for the duration."

We are very sure that lovers of the Immortal Bard will find this album a great joy and one from which they will receive continued inspiration and enjoyment. Those thousands, who have seen the present production of *Macbeth* by the cast that made this recording, will find this album a pleasant reminder of a thrilling evening in the theatre. We cannot think of any more practical way to bring to life the ever-living drama of Shakespeare in the schoolroom than through the use of this album. We hope that teachers everywhere will make a special effort to see that this splendid recording is made available to their pupils.

We don't know who at Victor is responsible for this first "Recordrama," but he or she is entitled to more than a word of thanks from all those who may now have a very acceptable performance of *Macbeth* in their own homes at any time that might suit their convenience.

R.

Uncle Remus Stories. Sterling Holloway (speaking), with sound effects. 3-10" discs (D-4013 to D-4015) in album. Decca Set No. 282. \$1.40.

If your children like their Uncle Remus stories, they will certainly go for this little album in a big way. Sterling Holloway has chosen three of the most popular ones and with the aid of appropriate sound effects brings them to life on these records. The stories chosen are: *The Wonderful Tar Baby*; *Br'er Rabbit is a Fisherman*; and *Br'er Rabbit Raises a Dust*. As good children's records are scarce, it might be well to make a note of this album for little Willie's or Mary Jane's birthday.

Readings in Lyric Poetry. David Ross (speaking). 2-10" discs (MU-254 and MU-255) in album. Musicraft Set No. 53. \$2.

David Ross, the distinguished CBS announcer, reads most exquisitely a number of lyric poems covering a wide range of English literature. Among the writers included in this collection are: Shakespeare, Herbert, Lovelace, Herrick, Suckling, Sidney, Marlowe, Raleigh, Burns, Wordsworth, Keats, and Shelley. Space does permit a list of the fifteen poems included, but a printed circular listing them will be mailed gratis to all who request it.

MISCELLANEOUS



Native Brazilian Music—Volumes One and Two. Played by native artists; selected and recorded under the personal supervision of Leopold Stokowski. Vol. I: 4-10" discs (C-36503 to C-36506) in album. Columbia Set C-83. \$2.50. Vol. II: 4-10" discs (C-36507 to C-36510) in album. Columbia Set C-84. \$2.50.

When Leopold Stokowski and the All-American Orchestra made their tour of South America, Stokowski, at various stops, listened to the native folk and popular music as interpreted by native musicians, chose what he thought was best and most typical, and personally supervised the recording of it. Therefore these albums are welcome as truly authentic examples of Brazilian music, and we assume they are fairly representative. The average reader will not be moved very much by the majority of recordings

in this group, as they are quite different from our own music. All except a few have some kind of vocal refrain or ensemble, and their voices, like their music, are earthy, to say the least. The collection contains several sambas, macumbas, an embolado, and selections featuring the flute and clarinet, and some chants by Villa-Lobos sung by Brazilian Indian Singers. We found the Indian chants and one of the flute and one of the clarinet selections quite interesting, and although we do not go too strongly for sambas, there is no question that these are "pure", and not doctored up as we hear them in this country. A fine contribution to recorded literature for which Stokowski and Columbia deserve praise. The reproduction throughout is excellent.

Latin Rhythms—Vol. I. Las Tres Guitarras (Ecuadorian Trio). 3-10" discs (MU-266 to MU-268) in album. Musicraft Set No. 56. \$2.75.

If you are interested in genuine South American dances, this album presents the real thing. "Las Tres Guitarras" consists of a trio of Ecuadorian Indians who sing, and play guitars—occasionally a peculiar South American flute is introduced for good measure. Typical dances from Chile, Ecuador, Colombia and Argentina are included in this collection, and they are played just as one would hear them in the villages of their native country—no New York night club or Hollywood polish is in evidence. The reproduction is highly satisfactory.

Novachord Solos. Fred Feibel (novachord). 4-10" discs (C-36405 to C-36408) in album. Columbia Set C-76. \$2.50.

So many private homes now boast of a novachord, an electric organ, in their music rooms, that these sparkling recordings of a number of hit tunes of the last few years should be of more than ordinary interest. Most persons who play these instruments love to improvise and Fred Feibel gives them a flock of swell ideas in his various unique renditions in this little album. The reproduction is especially fine.

The selections included in this set are as follows: *Tea for Two*; *My Heart Stood Still*; *Smoke Gets in Your Eyes*; *I Want to be Happy*; *Night and Day*; *Rose Room*; *I'm Getting Sentimental Over You*; and *One Alone*.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CA—Co-Art, CRS—Collector's Record Shop, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Garnet, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MU—Musicraft, NMR—New Music Recordings, O—Odeon, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofonken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 10. NO. 2

APRIL 1942

By mail to any address
50c. per year

AN album of records recently reached the studios that deserves more than a regular review. It contains recordings of American bird songs recorded by the Laboratory of Ornithology, Cornell University. This album contains six discs and on each disc is recorded the songs of twelve birds, making a total of seventy-two in the complete set. Six groups of birds are represented; a disc devoted to each group. The groups are: Birds of the Northwoods; Birds of Northern Gardens and Shade Trees; Birds of Southern Woods and Gardens; Birds of the Fields and Prairies; North American Game Birds; and Birds of Western North America.

As the birds were recorded in their natural haunts the time and miles of travel necessary to obtain these unique recordings must have been tremendous. A sound truck was used for this work and the original recordings were made on 16 mm. film. The film was edited in the laboratory and transferred to a recording disc, at which time an announcer inserted the name of the bird, just before the call is heard, for easy identification. The whole is a fine piece of work and Cornell may be justly proud of the results. The price of the six discs with album is \$5.

* * *

There seems to be a growing interest in recorders—some music is being published for them and many students are exploring the possibilities of these ancient instruments. The recorder is really the big brother of the "penny whistle" and is similar to it except that it has eight holes instead of six—one for the thumb and one for the little finger. It held an important place for generations until it was supplanted by the cross-blown flute during the 18th century.

An album containing recordings of recorders recently reached the studio. The artists are

Alfred Mann, who has taught at Staatliche Akademie (Berlin), Scuola Musicale di Milano, and Curtis Institute of Music, and his student Anton G. Winkler. They are as well equipped as any artists in America to exploit the music of these instruments of another age. The present album contains recordings of *Five English Duets* for alto recorders and a *Sonata in F major* for alto recorders and harpsichord by Johann Christian Schickhard, a German composer of the early 18th century. This unusual album containing two 10-inch discs is published by Hargail Recorder Music Publishers (New York). Price \$2.50.

* * *

Those who are interested in verse speaking records will welcome this new one by the Verse Speaking Choir of the College of Chestnut Hill under the direction of Miriam Davenport Gow. It is entitled *The Resurrection* and contains the story of the first Easter morning as found in the gospels of St. Matthew, St. Luke, and St. John. The recording opens with a short organ prelude and finishes with singing of *Alleluia*. It is a very attractive disc in its field and is particularly well recorded. The price \$1.75.

* * *

WOR Program Service, Inc. (New York) has recently made available an album of records containing President Roosevelt's war message to Congress of December 8, 1941, and Winston Churchill's "Hands Across the Sea" message to the Joint Session of Congress of December 26, 1941. Five 12-inch discs are included, one devoted to the President's short message, and four to Mr. Churchill's, which, by the way, is recorded in full. Certainly these recordings are of supreme historical importance, and will be cherished and revered by the generations to come as well as our own. As the recording in both cases has been most expertly done we do

not hesitate to recommend this album without reservation. It has been given the title "Words That Shook the World" and is modestly priced at \$4.

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IMPORTANT NOTICE. All prices quoted in *The New Records* are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

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The following sets scheduled for April release were not received in time for this issue. They will be reviewed in the May issue of *The New Records*.

Haydn: Symphony No. 96 in D major "The Miracle" (Old B. & H. No. 14). Vienna Philharmonic Orchestra conducted by Bruno Walter. 3-12" discs (V-13856 to V-13858) in album. Victor Set M-885. \$3.50.

Sibelius: Symphony No. 1 in E Minor, Op. 39. Philadelphia Orchestra conducted by Eugene Ormandy. 4-12" discs (V-18499 to V-18502) in album. Victor Set M-881. \$4.50.

Brahms: Trio No. 1 in B major, Op. 8. Artur Rubinstein (piano), Jascha Heifetz (violin) and Emanuel Feuermann (violin). 4-12" discs (V-18513 to V-18516) in album. Victor Set M-883. \$4.50.

Debussy: Sonata No. 2 (Trio). Marcel Moyse (flute), Lily Laskine (harp), Alice Merckel (viola). 2-12" discs (V-13810 and V-13811) in album. Victor Set M-873. \$2.50.

Weber: Sonata No. 1 in C major, Op. 24. Claudio Arrau (piano). 3-12" discs (V-18521 to V-18523) in album. Victor Set M-884. \$3.50.

Schubert: Sonata No. 10 in D major, Op. 53. Nine sides, and **Schubert: March in E major, Op. 51, No. 3.** Artur Schnabel (piano). 5-12" discs (V-18536 to V-18540) in album. Victor Set M-888. \$5.50.

Brahms: Gestillte Sehnsucht, Op. 91, No. 1 and Brahms: Geistliches Wiegenlied, Op. 91, No. 2. Marian Anderson (contralto), with piano accompaniment by Franz Rupp, and viola obbligato by William Primrose. 2-12" discs (V-18507 and V-18508) in album. Victor Set M-882. \$2.50.

ORCHESTRA



Brahms: Symphony No. 2 in D major, Op. 73. London Philharmonic Orchestra conducted by Felix Weingartner. 5-12" discs (C-71333D to C-71337D) in album. Columbia Set M-493. \$5.50.

Columbia now has all four of Brahms' symphonies available in recordings by Weingartner. Weingartner has many devotees who will gladly round out their collections with this latest release; but with several

other excellent versions available, this set has close competition. We still prefer Beecham's inimitable reading (Col. M-265) for our interpretation, although the reproduction does not match the recent Ormandy version (Vic. M-694). Nor is the reproduction the only outstanding feature of Ormandy's set; Ormandy has a fine feeling for this work, realizing much of its dramatic element. Both of these men exceed Weingartner in revealing the complexities of the score, for Weingartner has only his usual good taste and reserve to recommend him. In the final movement, particularly toward the close, Weingartner's rendition becomes rather cloudy, and has neither the incisiveness of Beecham, nor the breadth and sonority of Ormandy. The reproduction in the present set is characteristic of most London Philharmonic recordings in that it is rather tubby, too much bass, although the upper register comes through very well. Beecham's recording is brittle, lacking in resonance; Ormandy's is well nigh perfect. Appearing the same month as the Ormandy set was one by Barbirolli (Col. M-412) which, in short, was played too fast, and recorded thinly.

To sum up the various recordings, we would say the majority will prefer, and rightly, the Ormandy recording. Beecham will then make a good showing for his interpretation, and Weingartner along with him for slightly better recording and general all-around evenness. Barbirolli's snappy version will appeal to some, and the Stokowski set, with its antiquated reproduction and ponderous reading, will bring up the rear.

The pastoral, idyllic *Second Symphony* came into being in the summer of 1877, during Brahms' first stay at lovely Pörschach on the Wörther See in Carinthia. There is evident its pastoral and sunny nature, but also throughout is a slight undercurrent of tragedy. In all, the work is as appealing as any of the other Brahms symphonies, and now that it has been blessed with many fine recordings, will be found in every representative library. S.

R. Strauss: Death and Transfiguration. All-American Orchestra conducted by Leopold Stokowski. 3-12" discs (C-11728D to C-11730D) in album. Columbia Set M-492. \$3.50.

It is difficult to see just why Mr. Stokowski elected to re-record Strauss' "*Tod und Verklärung*," when he had already made an excellent recording of the tone-poem for RCA Victor. This earlier version (M-217) has stood the test of time remarkably well, even though it was recorded in 1934.

While one may say with perfect truth, that the solo instruments, especially on the first side, emerge with greater clarity and incisiveness in this new set, the whole atmosphere of the sickroom and the dying man is far more successfully captured in Mr. Stokowski's earlier version. Nor can the strings of the All-American Youth Orchestra even remotely compare with the unsurpassed violin section of the Philadelphia Orchestra of that era. This is conclusively

demonstrated by a comparative playing of the last two sides of each set.

If one wades through the various recent tomes on records compiled by "bright young men," one will find frequent references to Stokowski's lush and over-gorgeous tone and an admonition to pass his recording by in favor of another version. This, it would seem to us, has become a tiresome and now fashionable way of invariably reviewing this talented conductor's records. Such criticisms are affected nonsense when it comes to reviewing music of the present type, for Mr. Stokowski is eminently and marvellously equipped to conduct such music. An observation that might be made, however, is that one receives the impression that the Stokowski of this recording is not as interested or carried away by Strauss' tone-poem as he was during the season of 1933-1934, when the Victor set was made. There is a seriousness of purpose and mellowness of tone in the earlier recording, for all its age, not to be found in this All-American Orchestra version.

Tonally, this new version seems to suffer from unsteadiness of pitch, which is especially noticeable on side three of the particular set we listened to. Naturally this is a technical defect of some sort in the recording. Furthermore, while there is a clear-cut, sculptural quality about many of the phrases of the solo instruments, a certain depth and roundness have equally been sacrificed. In conclusion, there are yet two other versions of the tone-poem on records—one by Coates and the London Symphony (V-G 11), and one by Weissman and an unidentified orchestra (Decca 25350-2). The Coates recording deserves a hearing. D.

Brahms: Symphony No. 1 in C minor, Op. 68. NBC Symphony Orchestra conducted by Arturo Toscanini. 5-12" discs (V-18467 to V-18471) in album. Victor Set M-875. \$5.50.

There is not a shadow of doubt that here we have the finest recorded performance of the great Brahms *First Symphony*. Toscanini has truly surpassed himself with this magnificent reading, and Victor has done him full justice with fine resonant recording (from Carnegie Hall); also the breaks between records are, uncharacteristically, very reasonable. For once Toscanini does not resort to increased tempi and hard-driven climaxes to achieve a distinguished interpretation. Indeed, the present performance is quite in the German tradition and compares favorably for authenticity and style with performances by the outstanding German conductors. In fact, it is a bit better than their performances, for there is just enough of Toscanini in this version to produce a transparent though sturdy-fibred rendition which few others can achieve.

Toscanini celebrated his seventy-fifth birthday on March 25, 1942, and Victor has issued this album in recognition of his seventy-fifth anniversary, placing his picture on the covers of the album, and giving a biography of him with it. Truly he is a great con-

ductor, and no other recording of his will better represent his unique art to future generations than this one.

Reams have been written about the familiar *First Symphony*, and while it may not measure up to the other three in the musician's opinion, it seems to hold the greatest fascination for the average music lover. There is no denying its many moments of grandeur, and its steady climb upward to the triumphant closing movement. There is also no gainsaying the revelation in this reading by Toscanini which surpasses the previous Weingartner and Klemperer recordings and puts the others even further behind. S.

Mozart: Symphony No. 25 in G minor, K-183. Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 2-12" discs (C-11734D and C-11735D) in album. Columbia Set X-217. \$2.50.

This little-known *Symphony No. 25 in G Minor* (K-183) is not to be confused with Mozart's great and well-known *Symphony in G Minor* (K-550). The present work was composed by Mozart in Salzburg during his seventeenth year. It is a delightful and astoundingly mature piece of writing, so much so, that its curious career of neglect in the United States is unaccountable.

Its first performance in this country occurred on October 27th, 1899, the Boston Symphony, under the direction of Wilhelm Gericke, being the bold pioneer in this case. The symphony then lay in obscurity and neglect until Alfred Wallenstein and his Sinfonietta elected to present the music in 1937, almost forty years later. When the New York Philharmonic celebrated its gala centennial season of 1941-1942, John Barbirolli revived the symphony in the fall of that year. Audiences who heard the music were filled with delight over its melodic beauty and emotional atmosphere.

A vote of thanks is due Mr. Barbirolli for having put this altogether delightful work on wax and thus, in some measure, making up for the years of neglect it has suffered. The symphony, as a matter of fact, has been recorded once before by Alfred Wallenstein and his Sinfonietta (Columbia M-323), but that group of players is hardly to be compared to the New York Philharmonic in size and sonority, nor has Mr. Wallenstein, for all his fine musicianship, the drive and authority that Barbirolli displays in the present set.

The symphony is divided into four short movements. The first and last are the most striking, particularly the first which seems to foreshadow Mozart's dramatic, operatic style of later years. In fact, listening to this opening movement, the brilliant dramatic accents of Donna Anna's music in "Don Giovanni" are vividly brought to mind.

The recording can be endorsed without reservations, and is vastly preferable to the flat, lifeless recording that was given Wallenstein's set. D.

Wagner: Die Meistersinger—Prelude to Act III; Dance of the Apprentices; Procession of the Meistersingers. Pittsburgh Symphony Orchestra conducted by Fritz Reiner. 2-12" discs (C-11739D and C-11740D) in album. Columbia Set X-218. \$2.50.

No less a distinguished musical personage than Paderewski once said that *Die Meistersinger* was not only the greatest music ever created, but probably the greatest work of any art; and that takes in a lot of territory. There is no denying the cleverness, sparkle, grandeur, and persuasiveness of this music, for Wagner never more completely achieved what he set out to accomplish than in *Die Meistersinger*.

One of the greatest moments in the opera, and in fact in all music, is the entrance of the Mastersingers, or as it is labeled on these records, the "Procession of the Meistersingers" which occurs in the final scene. Immediately preceding it is the music which accompanies the dancing of the Apprentices. The color and pageantry of this scene make an impression which is unforgettable; and equally impressive is the superb treatment given this music by Fritz Reiner. Anyone who has heard him conduct the entire opera, cherishes the memory. It is fortunate that we have his recorded performances of excerpts to enjoy also. Recently Columbia issued his rendition of the Prelude to Act I, which together with this album give us a fine idea of how *Die Meistersinger* should be played.

The Prelude to Act III, which occupies two sides in the present album, finds Wagner in one of his most profound moods. This serene music is treated with perfect sincerity by Reiner, and together with the other two excerpts, is accorded the best of present-day reproduction. We are always glad to hear from Reiner, and doubly so for this magnificent album.

S.

Vivaldi—orch. Siloti: **Concerto Grosso in D minor, Op. 3, No. 11** "L'Estro armonico." Three sides, and **Grieg: The Last Spring, Op. 34** (No. 2 of Two Elegiac Melodies). Boston Symphony Orchestra conducted by Serge Koussevitzky. 2-12" discs (V-18527 and V-18528) in album. Victor Set M-886. \$2.50.

Recordings by Serge Koussevitzky and the Boston Symphony are always events of a most welcome nature to the owners of a record collection. This month the distinguished Russian conductor and his equally distinguished orchestra will delight his admirers with a dignified and straightforward rendition of Vivaldi's great *Concerto Grosso in D minor*, one of the finest of the Venetian composer's works. The orchestra sounds very well and Dr. Koussevitzky's conception of the music is a just one. The arrangement used here is by Alexander Siloti, which has enriched and amplified, but preserved the spirit of Vivaldi's original scoring. The concerto is divided into three movements—an agitated opening movement, a very beautiful *adagio*, and a spirited *finale*.

Each of these movements fits neatly on one side of each disc. On the fourth, or spare side, Dr. Koussevitzky has placed what is without question the finest recording, to date, of Grieg's second *Elegy* for strings, known as *Vären* (The Last Spring).

Stokowski has already given us a very fine recording of this *Concerto Grosso* (Victor 14113-4), which was made in 1936. Stokowski used his own orchestration for the Vivaldi music, and the effect sounds more massive and imposing than the present set. Personally, we prefer the present recording and suspect that were Vivaldi alive, he would think it a nearer interpretation of his original intentions. Technically, the set is admirable, as the recordings of the Boston Symphony are apt to be. D.

W. Schuman: American Festival Overture. National Symphony Orchestra conducted by Hans Kindler. 1-12" disc (V-18511). \$1.

William Howard Schuman, whose *American Festival Overture* is recorded for the first time this month, was born in New York City in 1910. He graduated from Columbia University, studied composition with Persin, Haubiel, and Harris, attended the Mozarteum Academy in Salzburg, and is at present a teacher at Sarah Lawrence College, Bronxville, N. Y. He was awarded a Guggenheim Fellowship in 1939.

The present work was first performed by the Boston Symphony in October, 1939, and since that time has had several other notable performances. It is thoroughly American in character with a certain driving force that tends to hold one's interest. It would seem however that its ideas might have been more closely brought together; it gives one the impression that it rather sprawls in various directions and never seems to get back to any definite point. Hans Kindler gives this work a spirited performance that should please those who find such music interesting. The superb reproduction is worthy of especial mention.

R.

Paganini—arr. Stock: **Moto Perpetuo.** One side, and **Ippolitov-Ivanov: Caucasian Sketches**—Procession of the Sardar. Chicago Symphony Orchestra conducted by Frederick Stock. 1-12" disc (C-11738D). \$1.

R. Strauss: On the Shores of Sorrento (Third Section of the Symphonic Fantasy "Aus Italien," Op. 16). Chicago Symphony Orchestra conducted by Frederick Stock. 1-12" disc (V-18535). \$1.

This month we have the unusual instance of the same orchestra appearing under different labels. Recently the Chicago Symphony, which has been recording for Columbia, signed an exclusive contract with Victor, thus accounting for this strange coincidence. Here is a rare opportunity for those who like to argue about the merits of the recording of the two leading record makers—modern recordings of the same orchestra under the same director made within a few months of each other. Too bad they are not of the same selection. We are not of a naturally argumentative turn of mind, and since both companies have

reached such a high point of perfection in their recording technique we find little to choose from and nothing to argue about.

From a musical standpoint the selections on both records are run-of-the-mill orchestral pieces, enjoyable enough to listen to, but of no great musical value. Pleasant listening for those who are not too fussy.

Drigo: Serenade. One side, and **Fibich: Poème.** Andre Kostelanetz and his Orchestra. 1-12" disc (C-7394M). \$1.

Give Kostelanetz two popular selections and he will turn out a disc that will show up on the best sellers list nine times out of ten. This isn't the tenth time — need we say more.

CHAMBER MUSIC



Beethoven: Sonata No. 9 in A major, Op. 47 "Kreutzer." Adolf Busch (violin) and Rudolf Serkin (piano). 4-12" discs (C-71344D to C-71347D) in album. Columbia Set M-496. \$4.50.

Although the innumerable musical notations in Beethoven's notebooks reveal that many, if not most, of his works were the result of careful deliberation and exacting self-criticism before they reached the publishers, the *Kreutzer Sonata* was not one of them. It has been recently established that it was composed, on rather short notice, at the request of the English violinist Bridgewater, for a concert in Vienna. Failing to complete the work on time for the scheduled concert, Beethoven, somewhat concerned because he was scheduled to appear as the pianist, stole the *finale* from the as yet unpublished Op. 30, No. 1, for which he later wrote a new *finale*, presenting to Bridgewater a virtually illegible score the afternoon of the concert, without benefit of rehearsal. In spite of everything, the sonata, according to reports, was well received. In addition to being subjected to such a last minute scramble in its composition, the dedication of the sonata also reflects the difficult and impatient personality of the composer. Written for, and dedicated to Bridgewater, Beethoven, after quarreling with the violinist, supposedly over a mutual female acquaintance, changed the dedication in favor of Rudolph Kreutzer, violinist and professor at the Paris Conservatoire. Now considered one of Beethoven's most exciting and best-known works, Kreutzer considered the admittedly "modern" work as too unworthy to accept, and never performed it publicly. Early historians claim that Beethoven originally dedicated it to Kreutzer, but on the strength of Kreutzer's unenthusiastic reception, induced Bridgewater to give it a public performance.

Adolph Busch, his Chamber Players, and his son-in-law Serkin, established themselves in this country in very short order as outstanding artists in the field of chamber music. The performance of this work by Busch and Serkin is very fine, but does not always achieve the perfect coordination which is generally characteristic of their recorded performances. The

Columbia engineers allow a bit too much bass response, otherwise the reproduction is very good.

You will probably decide on this new recording of the *Kreutzer Sonata*, although the older Victor performance by the Menuhins (M-260) is worth hearing before making a decision. M.

Bach: Sonata No. 3 in E major. Yehudi Menuhin (violin) and Hephzibah Menuhin (piano). 2-12" discs (V-18531 and V-18532) in album. Victor Set M-887. \$2.50.

Bach wrote six sonatas for violin and clavier. By and large his clavier parts were figured bass accompaniments, with rare allocations of melodic line. In the case of the six clavier-violin sonatas, however, Bach did give a considerable part to the keyboard, writing two parts for the clavier, one the bass, and the other a somewhat more important contrapuntal melody. It must be pointed out, however, that Bach wrote for the plucked-string keyboard instrument of his day, and not for the modern piano. Many authorities feel that, although the brilliant tone of the harpsichord, clavichord, or clavicembalo blends well with the violin tone, the modern piano does not. The somewhat uncongenial qualities of these two instruments are especially apparent in this work, written expressly for an earlier keyboard instrument of the plucked-string variety. Those who find the piano unsatisfactory, and cannot accept the conjugation of these two instruments, will condone the substitution of a plucked-string predecessor of the modern piano for works which were composed before its inception, and will do well to investigate the merits of the Schwartz-Ehlers violin and harpsichord performance of this work on Gamut (Album No. 13), a fine performance, though not too well recorded.

The present recording, in spite of the sterling reputation of the Menuhins, suffers occasionally from signs of inadequate rehearsals. It has often been claimed that Bach's enthusiasm occasionally tempts him to deviate from his own principles; the composer, according to Bach, must never overstep the artistic or technical possibilities of the performer. It is true that the violin in the Germany of Bach's day was played with a curved bow unlike the flat Italian bow currently used, and was equipped with a thumb device which gave the player an instantaneous control over the tautness of the hairs of his bow. Such an arrangement facilitated a polyphonic execution denied to the average performer of today, equipped with the flat Italian bow; but a technician of Menuhin's calibre can hardly expect to plead for mercy. As a matter of fact, the occasional passages which we claim are executed with an annoying sloppiness, do not require the simultaneous bowing of several strings.

The restraint which brother and sister Menuhin display is admirable. Yehudi occasionally injects an uncalled-for nuance in *forte-piano* contrast, but not in the quantity or degree of sentimental, insipid contrasts to which the works of Bach are so often subjected. The performance is very well recorded. M.

Franck: Trio in F sharp minor, Op. 1, No. 1. The Compinsky Trio. 3-12" discs (CA-5025 to CA-5027). \$3.75.

The first of César Franck's four pianoforte trios, the *Trio in F sharp minor*, was written toward the end of 1841, when the composer, a youth of nineteen, was a pupil at the Paris Conservatoire. Vincent d'Indy has said of this lovely work that it "was actually the point of departure of that entire synthetic school of symphony which sprang up in France late in the nineteenth century; and, for this reason, it marks an event in the history of music."

Though it is not reckoned among Franck's major works, this trio is none the less extremely beautiful music. Its simple dignity and mystic serenity are easily grasped, and it appeals at the very first hearing. The Compinsky Trio give a performance that is worthy of high praise, and as this work is not listed in any of the domestic catalogues, this recording is particularly welcome. These sets are available for either manual or automatic operation. R.

VOCAL

Songs of Vienna. Lotte Lehmann (soprano) with piano accompaniments by Paul Ulanowsky. (Sung in German.) 3-10" discs (C-17302D to C-17304D) in album. Columbia Set M-494. \$2.75.

Stolz: Im Prater blüh'n wieder die Bäume. One side, and **Arnold: Da draussen in der Wachau.** (C-17302D.)

J. Strauss—Dostal: Heut' macht die Welt Sonntag für mich. One side, and **Leopoldi: Wien, sterbende Märchenstadt.** (C-17303D.)

Benatzky: Ich muss wieder einmal in Grinzing sein. One side, and **Sieczynski: Wien, du Stadt meiner Träume.** (C-17304D.)

Admirers of Lotte Lehmann will surely welcome this charming little album of Viennese songs. They tell of Spring in the Viennese suburbs, of laughter in a city which knew how to laugh, of the drinking of the new Spring wine. In these songs Mme. Lehmann displays an entirely different side of her art, and the superb interpreter of the *Marschallin* in *Rosenkavalier*, of the music of Schubert and Brahms, is equally at home in the lighter music of a city which lies so close to her heart. These songs are sung *con amore*, and there is a sunny, relaxed quality in the soprano's singing, not to be found in some of her other recordings. The lady is evidently enjoying herself and her voice sounds delightfully fresh and young, as her artistry finds a wholly congenial outlet.

Mme. Lehmann has supplied her own notes on the inside cover of this album, as well as a little sketch that she herself has made from memory of the Vienna which she knew so well in the early days of her career. There is a nostalgic quality about the whole thing; nostalgic, because of the reminder through this music that the world has undergone a great

change; nostalgic in the singer's mind as she evidently recalls with affection and sadness a phase of her life and career that can never be repeated. Paul Ulanowski supplies the sympathetic accompaniments. D.

Gastaldon: Musica Proibita. One side, and **Cottrau: Addio a Napoli.** (Sung in Italian.) Enrico Caruso (tenor) with Victor Symphony Orchestra. 1-10" disc (V-2212). 75¢.

Victor has selected Caruso's recordings of these little Italian songs and re-recorded them with the addition of a new orchestral accompaniment. As this process does not improve the recording of the great tenor's voice but only adds a fuller orchestral background, we cannot become too enthusiastic about it. As such recordings are largely of historic interest, it would seem to us that the original ones would be of much more value.

Kern: Make Believe. One side, and **Kern: Why Do I Love You?** (Both from "Show Boat.") Allan Jones (tenor) with Victor Concert Orchestra conducted by Lou Bring. 1-10" disc (V-4555). 75¢.

Allan Jones turns in two splendid renditions of songs that are very much in the public mind at present. Neither of any musical value but mighty pleasant to listen to. Recording of the very best is an added feature.

Nin: El Vito (Andalousie). One side, and **Nin: Villancico Vasco** (Noel Basque). (Both sung in Spanish.) Igor Gorin (baritone) with piano accompaniment by Adolph Baller. 1-10" disc (V-2213). 75¢.

The robust *El Vito* is coupled with the beautifully plaintive *Villancico Vasco*, both by the modern Spanish composer Joaquin Nin, and sung with exquisite taste by Mr. Gorin. A splendid vocal record for those who like songs in the Spanish style.

Adam: Variations on a Mozart Theme (Ah! vous dirai-je maman). One side, and **Donizetti: Die Zigeunerin** (The Gypsy Girl). (Both sung in German.) Miliza Korjus (soprano) with Symphony Orchestra. 1-12" disc (V-13826). \$1.

Two unusual selections that give Miss Korjus rare opportunities to display her supreme art in the field of coloratura. In the Donizetti piece she is supported by a male chorus. A great record for those who like music of this character.

Latin Melodies. Mabel Luce (mezzo-soprano) accompanied by G. Valencia and M. Bocanegra (guitars). 3-10" discs (MU-269 to MU-271) in album. Musicraft Set No. 57. \$2.75.

Miss Luce's lovely singing of these pleasing little Spanish-Latin American folk songs should go a long way in furthering the "good neighbor" policy we are all so anxious to see grow and develop. The appropriate accompaniments to her songs are supplied by two very able guitar players, and as the reproduction is very good, this album may be recommended without reservation.

ORGAN



Bach: Come, Sweet Death. Virgil Fox, playing the organ in the Chapel of Girard College, Philadelphia. 1-12" disc (V-18495). \$1.

The brilliant young American organist, Virgil Fox, joins the distinguished company of Victor recording artists this month. Victor is to be congratulated upon the acquisition of this sterling musician, and Mr. Fox is to be congratulated for the excellence of his first disc. It contains his own arrangement of the famous *Komm', süßer Tod*, and as played on the superb Girard College organ, it makes a recording that stands well up on the list of fine organ records. We shall be looking forward to Mr. Fox's future recordings with more than ordinary interest.

Karg-Elert: Now Thank We All Our God (Choral Improvisation). One side, and **Brahms: My Heart Is Filled with Longing** (Choral Prelude). Grover J. Oberle playing the organ in St. Thomas Church, New York City. 1-12" disc (TA-5). \$1.50.

The first two records by Mr. Oberle which were released last spring were received with such acclaim that we are very glad to welcome another, which, by the way is just as fine as either of the previous ones. The organ of St. Thomas's is particularly well adapted for recording and we hope that it will be used more extensively for that purpose. If fine organ recordings appeal to you, don't miss this one.

Perotin: Trio—Organum Triplex and Le Moulin de Paris (On a Gregorian Alleluia—Anonymous). One side, and **Caurroy—arr. Bonnet: Fantaisie sur l'air "Une Jeune Fillette"** and **Louis Couperin: Chaconne**. Joseph Bonnet playing the organ in the John Hays Hammond Museum, Gloucester, Mass. 1-12" disc (V-18413). \$1.

Joseph Bonnet turns from the contemporary music that was found in his first album of organ recordings to the period before Bach and plays for our study and enjoyment some lovely melodies of the early days in music. Notice we mention the word enjoyment, for certainly anyone who can appreciate simple tunes played with exquisite taste may take this disc to his heart with real pleasure. The reproduction is of the best.

CHORAL



Mozart: Agnus Dei (from Mass in C minor, K.427). Marcelle Denya (soprano), Les Disciples de Massenet, Montreal Festivals Orchestra, conducted by Wilfred Pelletier. 1-12" disc (V-18512). \$1.

An excellent choral record with fine solo part by the talented soprano, Marcelle Denya. Recordings such as this are not overly plentiful, so if you are interested don't miss this one. The reproduction, while not of the best, is quite satisfactory.

Prayer. Siberian Singers conducted by Nicholas Vasilieff, with Mitchell Greben (bass), and piano accompaniment. One side, and **Lvoff: Repentance, Op. 34.** Siberian Singers conducted by Nicholas Vasilieff (a capella). 1-10" disc (V-4574). 75¢.

Russian choral singing in the refined manner. The bass solo part in the *Prayer* is particularly beautiful. A splendid record of a well-trained male chorus.

BAND



Forward March. The Goldman Band conducted by Edwin Franko Goldman. 4-10" discs (C-36529 to C-36532) in album. Columbia Set C-86. \$2.50.

The Star Spangled Banner and America. One side, and **Goldman: Alouette.** (C-36529.)

Sousa: U. S. Field Artillery (introducing "The Caissons Go Rolling Along"). One side, and **Goldman: Parade March No. 1.** (C-36530.)

Talbot: The Leatherneck's March (introducing "The Marines' Hymn, From the Halls of Montezuma"). One side, and **Alford: Colonel Bogey March.** (C-36531.)

Zimmerman: Anchors Aweigh. One side, and **Goldman: On the Hudson.** (C-36532.)

The times seem to call for stirring band numbers and here is an album just chock-full of them. Turn your tone-control to give you all the "highs" that are available and you'll get a real thrill from these grand recordings. The records may be purchased separately at 50c each.

PIANO



Falla—arr. Luboshutz: Ritual Fire Dance (from "El Amor Brujo" ballet). One side, and **Shostakovich arr. Luboshutz: Polka** (from "The Age of Gold" ballet). Pierre Luboshutz and Genia Nemenoff (pianos). 1-10" disc (V-2214). 75¢.

Mr. Luboshutz has arranged these modern airs for two pianos and has surely held the spirit of the music to a remarkable degree. It is rather difficult to imagine the Polka from *The Age of Gold* issuing forth from two pianos until you have heard this recording, but here it is, and very much its old self. We cannot guarantee that you will like this disc, but it does show what can be done by a very able two-piano team. The reproduction is top-notch.

Debussy: Etude No. 1 (Pour les cinq doigts, d'après Monsieur Czerny). One side, and **Debussy: Etude No. 7** (Pour les degrés chromatiques). Jakob Gimpel (piano). 1-10" disc (C-17305D). 75¢.

Two tricky little pieces that require skill of the first order. Gimpel has it and his performances will be a delight to all students of the piano — others will not, in all probability, be very much interested.

OPERA



Thomas: Hamlet—Ophelia's "Mad Scene" (Act IV). (Sung in English translation by Mme. Yaw.) Ellen Beach Yaw (soprano) with piano accompaniment by Mme. Stefani Dvorak Worthing. 1-12" disc (CA-5025). \$2.

Ellen Beach Yaw was one of the first artists to make Victor Red Seal records. In Victor's catalogue for 1909 we learn that Miss Yaw "is an American girl, of whom her countrymen are justly proud, and her success in the United States and Europe is well known to all concert-goers. Her voice is young, fresh and brilliant, and its register quite remarkable."

We had not thought of Miss Yaw for years until the present record was received at the studio a few days ago. We presume that it is intended as a souvenir for those music lovers who remember her upon the concert platform. A limited number of these discs will be pressed — each one is autographed and numbered.

J. Strauss: Die Fledermaus—Mein Herr Marquis (Act II) and Spiel' ich die Unschuld vom Lande (Act III). (One side, each.) Erna Sack (soprano) with State Opera Orchestra conducted by Rolf Schroeder. 1-12" disc (RF-R7024). \$2.

The inimitable Erna Sack sings two arias from Strauss' popular *Die Fledermaus* and furthers the claim of her many admirers that she is the outstanding coloratura of our time. It seems to us that this is the finest record she has made thus far.

Puccini: La Bohème—Che gelida manina (Rodolfo's narrative—Act I). One side, and **Meyerbeer: L'Africana**—O Paradiso (Act IV). (Both sung in Italian.) Nino Martini (tenor) with the Columbia Opera Orchestra conducted by Howard Barlow. 1-12" disc (C-71343D). \$1.

Nino Martini's many admirers will welcome these stirring renditions of these ever-popular arias. Fine reproduction is an added feature of this attractive disc.

Massenet: Manon—Obéïssons quand leur voix appelle (Gavotte—Act III). One side, and **Gounod: Romeo and Juliet**—Je veux vivre dans ce rêve (Juliet's Waltz Song—Act I). (Sung in French.) Bidu Sayao (soprano) with orchestra conducted by Erich Leinsdorf. 1-10" disc (C-17301D). 75¢.

Two well-known arias nicely sung by the charming young star of the Metropolitan, Bidu Sayao. Splendidly recorded.

DICTION

Benet, William Rose (reading his own poems). *The Falconer of God and From the Dust Which is God*. 1-10" disc (CPS-57). \$1.50.

Cummings, E. E. (reading his own poems). *Numbers 13, 33, and 42* from "50 Poems." One side, and *Number 29* from "50 Poems." 1-10" disc (CPS-51). \$1.50.

MacLeish, Archibald (reading his own selections). *Frescoes for Mr. Rockefeller's City*—Landscape as a Nude; Wildwest; Oil Painting of the Artist as the Artist; Empire Builders; Background with Revolutionaries; Burying Ground by the Ties and Dover Beach. 3-10" discs (CPS-45 to CPS-49). \$1.50 each.

Moore, Marianne (reading her own poems). *He Digesteth Harde Yron and See in the Midst of Fair Leaves*. One side, and *The Buffalo and What Are Years?* 1-10" disc (CPS-59). \$1.50.

Tate, Allen (reading his own poems). *The Mediterranean and The Cross*. One side, and *Emblems and The Subway*. 1-10" disc (CPS-53). \$1.50.

Williams, William Carlos (reading his own poems). *The Red Wheelbarrow and Tract and The Defective Record and To an Old Woman*. One side, and *A Coronal and To Elsie and The Wind Increases and Classic Scene*. 1-10" disc (CPS-55). \$1.50.

Those who are interested in the Contemporary Poets series of recordings will doubtless find much to enjoy in the records listed above. The standards of previous releases have been maintained. Of especial interest are the three discs by Archibald MacLeish which were re-recorded from a set of records that he made for the blind.

Masterpieces of Literature—Volume III. "Great Themes in Poetry." Basil Rathbone (speaking). 6-10" discs (C-36481 to C-36486) in album, with Teachers' Manual. Columbia Set E-11. \$3.75.

Columbia proceeds with its fine albums of Masterpieces of Literature sponsored by the National Council of Teachers of English. The present album contains twenty-nine poems arranged under the following theme headings: Joy of Life; Response to Beauty; Love for Fellow-Man; Friendship; Love; Romance; Escape; Toward a Better World; Faith; Noble Indignation; Death; Courage; Love of Home.

Many of the most beloved and oft-quoted poems in English and American literature will be found in this album, and they have been beautifully read by the distinguished star of the theatre, screen, and radio, Basil Rathbone. The excellent manual that accompanies this set of discs, suggests various means of using them in the school or in the home.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CA—Co-Art, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MU—Musicraft, NMR—New Music Recordings, O—Odeon, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

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PHILADELPHIA, PA., U. S. A.

VOL. 10. NO. 3

MAY 1942

By mail to any address
50c. per year

FROM all sides comes the question, "What is to become of the record business?" Wide publicity has been given to the fact that the government has frozen 50% of the available supply of shellac and limited its use in the making of phonograph records to not over 30% of the quantity used during a like period of 1941. Shellac comes from India, and while the record manufacturers have ample stock on hand, the government will not permit them to use it all up for fear that it may be needed for more important purposes. This is sound judgment, and no one will quarrel with the government on that score. Shellac is a vital element in the manufacture of records and no available substitute is likely to be found in the very near future, and so the question mentioned above is a very pertinent one.

The answer is that as there was no surplus of records last year and as the demand this year is even greater than it was then, the manufacturers will only be able to supply perhaps 25% of the records called for for some time to come. The only immediate relief seems to be for the manufacturers to secure old records that persons no longer want; these can be reclaimed and perfectly good new discs can be made from them. Dealers are now paying $2\frac{1}{2}\phi$ a piece for old records and sending back the ones they collect to the manufacturers, receiving that price for them. If everyone who has old records on hand would promptly turn them in to their dealers, the whole industry would be greatly helped. We know that our readers are vitally interested, and we are sure that they will act upon our suggestion. Worn, chipped, or cracked records are just as good as perfect ones for this purpose.

Last week one manufacturer demanded the return of two old records for every five ordered

by the dealers. The dealers in two eastern cities attempted to demand the same return from their customers. Of course, it did not work. Many of the dealers' best customers did not have any old discs to return, and whether they had any or not they did not like the word "demand." There is a great deal of difference between the words "request" and "demand." A majority of record buyers will probably make every effort to take to their dealers all the old records they can get their hands on, if they are approached in the right way, especially if they know that the dealer's quota will be based on the number of old records that he is able to return to the manufacturer.

Be that as it may, what action should the record collector take at this time? By record collector, we mean a person who is seriously trying to build a representative library of recorded music. He is the one who is going to have difficulty. The person who simply buys hit tunes as they are issued will probably not have any trouble if he calls upon his dealer promptly each week when the new discs go on sale. It is a foregone conclusion that the manufacturers will devote a large portion of their production to hits of the day, because that business must be got when the tunes are in demand or it is lost forever. Hit tunes die very quickly and must be made available when persons ask for them, while, if a customer asks for a standard number and it is out of stock, he will place an order for it and accept it when it is available, even if it is a matter of a month or two. The manufacturers know this and will do all in their power to produce the hits while they are still hits. But what about the standard catalog? Well, the manufacturer will probably look at that in somewhat the same way. The sure-fire numbers will be made first; Beethoven's *Fifth*, *Scheherazade*,

Nutcracker Suite, Strauss Waltzes and such will probably be reasonably easy to secure. Any selection that has a wide popular appeal, one which the dealer can sell just about as fast as he can get it, will have the preference in the coming shortage. If this procedure is followed, and we believe that it will be, it behooves the serious collector to purchase for his library those recordings that have little general appeal first, and take chances that the more evident items will be available when he wants them. The things that will be hardest to get as time goes on will be the fine bits of chamber music, art songs, selections by modern or little known older composers, and such recordings about which the general public knows nothing, and in most cases cares less. Another important point to bear in mind is that all manufacturers feel that their catalogs are too large and that many items do not pay their way because of their small sales. The present governmental restrictions will give them an excuse to drop a number of these unprofitable items; items which the discerning few would like very much to add to their libraries. The advice to the collector would seem to be to choose carefully and without undue delay those obscure items that have been, up to this time, put aside for the more obvious selections that he thought were more important. The more important the composition, the easier it will be to get a little later on; and the less important, the harder it will be to acquire.

* * *

Hardly had the above editorial been written than word was received that Decca had decided to discontinue its classical catalog. This catalog, as most record collectors know, contained some fifteen hundred records re-pressed from the European Decca, Odeon, and Parlophone catalogs. True, a number of these discs were of value only as novelties, but the vast majority of them were recordings of selections or artists that are not available in any other domestic catalog. Discerning collectors found many choice items among them, and now that no more of them will be manufactured, it is likely that they will haunt the shops that still have a stock of them on hand.

* * *

A recording is now available of General Douglas MacArthur's now famous short speech, which he made upon his arrival in Australia. This speech was made at Melbourne on March 21, 1942, and was broadcast to the world via short wave. The recording was made in New York by that method in the studios of WOR. Some static may be noticed on this disc, but as the General spoke very slowly each word may be clearly understood. This recording is of course a historic document and a choice item for those who collect records of historic interest. It is disc WOR 3-4204. Price 50¢.

* * *

Victor began to run out of numbers for its new records and so has started a new system of numbering. Some of the Red Seal records listed this month have been numbered according to the new system; the Black Label and Bluebird records will start under the new system at some future date. All 12-inch Red Seal records will be included in the series beginning 11-0000; 10-inch Red Seals 10-0000; 12-inch Black Labels 28-0000; 10-inch Black Labels 20-0000; and Bluebirds will drop the "B" before their number and be included in the series beginning 30-0000.

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IMPORTANT NOTICE. All prices quoted in *The New Records* are list prices *exclusive* of excise tax. In ordering please add 5% to list prices quoted.

ORCHESTRA



Haydn: Symphony No. 96 in D major "The Miracle" (Old B. & H. No. 14). Vienna Philharmonic Orchestra conducted by Bruno Walter. 3-12" discs (V-13856 to V-13858) in album. Victor Set M-885. \$3.50.

To us, the emphasis on this recording is the unearthly beautiful playing of the Vienna Philharmonic Orchestra. Recorded before the invasion of Austria this set is a wistful reminder of a musical period never to be duplicated. The Vienna Philharmonic, oldest orchestra in existence, demonstrates its unique qualities to fine advantage in this first recording of the *Symphony No. 96* of Haydn. Much of the credit for the performance goes to Bruno Walter, who had quite a way with the Vienna Philharmonic, as well as with

such music as Haydn's. The symphony, one of the set of six composed in 1791 for Haydn's first visit to London, is among the best he wrote. The neglect of many of the Haydn symphonies is easily understandable, but all of the "London" symphonies deserve more playings than they receive. Easy as they are to listen to, they reveal greater depths on repeated hearings; for example, the lovely second movement of the present symphony. The last movement of this work has the usual touches of humor of the Haydn finales, with occasional moments of contrasting emotional content.

Here, indeed, is a valuable addition to the field of recorded music, for re-recordings of familiar works add little distinction to any catalog, whereas a recording of a contemporary work or of some neglected older masterpiece is just cause for rejoicing. Although this set, as indicated above, was recorded several years ago, it is up to present day standards, and even beyond some examples of today's super-studio recordings. Surely the combination of good Haydn, the Vienna Philharmonic, Bruno Walter, and sensitive recording, produce an atmosphere that would challenge duplication. S.

Sibelius: Symphony No. 1 in E Minor, Op. 39. Philadelphia Orchestra conducted by Eugene Ormandy. 4-12" discs (V-18499 to V-18502) in album. Victor Set M-881. \$4.50.

Here is another interesting example of a conductor re-recording a work after five or ten years. Stokowski has recently issued some works which he recorded earlier with another orchestra. Ormandy is doing the same, and it is easy to see that his stature as a conductor is increasing steadily. For this recording of the Sibelius *First Symphony* shows a better knit and clearer reading than the earlier one he made with the Minneapolis Orchestra (Vic. M-290); although the earlier one was broader and more dramatic, and underscored the lushness of the music. Ormandy now tackles it with the idea of strengthening the music, mostly by more rigid tempi, although the new version contains its moments of grandeur. It also contains plenty of passages which Ormandy might have controlled a little better, for Sibelius seems to delight in huge snorts and outbursts of blaring brass, and Ormandy lets them roar. However, the brasses play magnificently, happily in pitch, and the work as a whole hardly suffers from their momentary intrusions. Needless to say, the reproduction is excellent; better than the older Minneapolis job, and, of course, in a different world entirely from the oldish Kajanus performance (Col. M-151), whose interpretation is generally far overrated.

To those already familiar with the Sibelius *First Symphony*, nothing more need be said at this point about the music. To those not acquainted with the

work, we would suggest that a great majority will love it, once they hear it. We dare say everyone who likes Tchaikovsky will go for it in a big way, for anyone can easily recognize the Tchaikovskian flavor throughout, and for good reason, because Sibelius was in some measure influenced by Tchaikovsky (although he and his biographers flatly deny it). Anyhow, this symphony is popular because it has popular appeal, and this fine recording should add even more to its popularity. S.

Bach—arr. Stokowski: Toccata and Fugue in D minor. Three sides, and **Bach—arr. Stokowski: "Prelude on Eine Feste Burg."** All American Orchestra conducted by Leopold Stokowski. 2-12" discs (C-11757D and C-11758D) in album. Columbia Set X-219. \$2.50.

Stokowski's Philadelphia Orchestra performance of his orchestral transcription of Bach's *Toccata and Fugue in D minor* is said to be the most popular record ever issued. Stokowski's orchestration of one of Bach's best known organ works is generally considered to be his most effective, and is one of the most inspiring performances which this superb orchestra has ever recorded. True, the recording dates back to the mere threshold of high-fidelity reproduction, and lacks the broadness of tone which can be achieved today.

Unfortunately, current recordings do not always live up to current standards. This new performance is much like the old Victor, though somewhat more measured, and lacking its remarkable fire. However, the Columbia engineers, capable of producing records of the highest acoustical excellence, have precluded the possibility of considering this new set as a serious competitor to the ten-year-old titleholder. They have issued, with exasperating regularity, recordings, including this one, which are actually inferior to those produced a decade ago. Victor has its current rut in the form of the dead, unresponsive studio 8-H. Columbia's rut is a mysterious, and equally distasteful technique which produces a heavy, hollow, muddled bass, an unattractive, artificial tone quality of which this set is a typical example. This recording, however, in addition to the bass distortion, suffers a further blemish, which we can only hope will not become a habit. During the opening bars of the *Toccata*, one of the engineers, for no apparent reason, and certainly with no desirable results, seems to twist the volume control aimlessly up and down, a rude interruption which enjoys the questionable advantage of distracting the listener's attention, momentarily, from the predominating objection of the exaggerated, unnatural bass.

The *Toccata and Fugue* are thinly spaced onto three sides, giving an excuse for a two-record album set. The fourth side contains an exquisite transcription by Stokowski, well performed, of Bach's *Chorale-Prelude, Eine Feste Burg*. M.

Beethoven: Symphony No. 5 in C minor, Op. 67.

Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter. 4-12" discs (C-11749D to C-11752D) in album. Columbia Set M-498. \$4.50.

We were rather disappointed in this recording, for we expected the definitive performance of the Beethoven *Fifth Symphony*. Bruno Walter is not the ideal conductor of Beethoven, according to many admirers of the mighty Beethoven, and the present performance points out at least one example why. Mr. Walter is quite erratic in the matter of tempi, employing unreasonable accelerations which are (to us) entirely unconvincing. His characteristic ease and warmth are evident in the second movement, but the first and fourth movements seem to lack that certain something which makes an outstanding performance. The orchestra is partly responsible for this situation, for the New York Philharmonic does not have the razor edge precision and polish these days so necessary for the distinguished performance of a clean-cut work like the Beethoven *Fifth*. The reproduction throughout the set is very fine, and not over-amplified.

A general comparison of the various recordings of the Beethoven *Fifth Symphony* might be in order at this point. Everything considered, the best version is the Furtwangler-Berlin Philharmonic recording (Vic. M-426), which is an individual approach, but nevertheless a logical and convincing one, reflecting the usual poise of this great conductor, beautifully played by the orchestra and very well recorded. Next is Toscanini's with the NBC Orchestra (Vic. M-640), unfortunately recorded in a dead studio which all but ruins his fine (and fast) reading. Weingartner as usual is scholarly, and practically misses the glories of the last movement (Col. M-254); and Stokowski, as usual, is Stokowski in many spots, although on the whole surprisingly good in spite of the coarse Youth Orchestra playing (Col. M-451). In the above line-up, Bruno Walter's new set would head in third, or just after Toscanini. And now, no more recordings of the Beethoven *Fifth*, please! S.

Telemann: Suite in A minor (for Flute and Strings).

William Kincaid (flute) and the Philadelphia Orchestra conducted by Eugene Ormandy. 2-12" discs (V-11-8120 and V-11-8121) in album. Victor Set M-890. \$2.50.

Up to recent times, the works of this composer, a man who enjoyed great popularity and respect among his contemporaries, have been sadly neglected. George Phillip Telemann (1681-1767) was a contemporary of the great Johann Sebastian Bach, and during the 18th century there were those in Germany who pronounced Telemann the greater composer. In modern

times we are apt to take this opinion with almost a touch of amusement, nevertheless it does not in any way take away from the fact that Telemann was a superb craftsman, a man whose virtuosity and facility earned the highest praise from the musical world within which he moved.

Eugene Ormandy and the Philadelphia Orchestra have given us, this month, a delightful *Suite in A Minor for Flute and Strings*, in which the playing of the solo flute part by William Kincaid should prove a source of unending joy to those who will own this set. Mr. Kincaid, one of the finest contemporary virtuosos on the flute, is given full scope by this classical music to display the purity of his tone and the dexterity which are well known features of his work. Mr. Ormandy and the string section of the Philadelphia Orchestra perform their portion with the dignity and assurance of a great orchestra. The reproduction, as has been the rule with Philadelphia Orchestra recordings of the last few months, is excellent. D.

Tchaikovsky: Symphony No. 4 in F minor, Op. 36.

NBC Symphony Orchestra conducted by Leopold Stokowski. 5-12" discs (V-11-8100 to V-11-8104) in album. Victor Set M-880. \$5.50.

One word adequately describes this entire recording—vulgar. Every one of the ten record sides has at least two examples of cheap, disgusting tricks, for which there is no indication in the score, or no logical reason for being used. Stokowski knows better. Is he trying to make a vain and pitiable effort to gain attention by such chicanery? It cannot be, for one who has made such magnificent music in the past, and for that matter is still capable of fine performances, such as at certain recent radio appearances, would never do such a thing. We do not understand it. Not only would musicians detest such abominable interpretations as the present one, but any sensitive music lover would realize the injustice done the music, especially by comparison with a superior rendition such as the Koussevitzky one (Vic. M-327). The outlandish and uncalled-for cut in the last movement is entirely beyond our ken. Under no circumstances would we recommend this recording for anyone.

The records were made in the Cosmopolitan Opera House, where Mr. Stokowski conducted his first series of broadcasts with the NBC Symphony. Certain new techniques never before applied to Victor records were used in making these. So says Victor, and we might add that a step in the right direction was taken, although the results are not ideal. The reproduction is generally good, except for some passages which are blurred because of excess reverberation. From lifeless studio recordings Victor has gone to the opposite extreme, but they have the right idea if they can just reduce a little of the echo. S.

Arensky: Variations on a Theme of Tchaikovsky, Op. 35a. Philadelphia Chamber String Sinfonietta conducted by Fabien Sevitzy. 2-12" discs (V-11-8153 and V-11-8154) in album. Victor Set M-896. \$2.50.

We found these *Variations on a theme of Tchaikovsky*, by Anton Arensky, wholly delightful. As the graceful patterns unravel, they seem to run the whole gamut of emotional experience: epic tragedy, unrestrained gayety, intimate grief, wild ecstasy, religious introspection and a number of other widely contrasting emotions. These variations—eight in number—have been based by Arensky on a theme of quasi-religious character taken from a song of Tchaikovsky. Arensky, who was several years younger than Tchaikovsky, was a great admirer and follower of his greater contemporary, and besides basing these variations on the elder composer's theme, he also dedicated many of his compositions to the object of his veneration.

These variations have been recorded once before, by Frank Black and the NBC String Orchestra (V-12096-7), but Mr. Kolodin in his recent *Guide to Recorded Music* reports that this set is "under the disadvantage of dull and unresonant recording." No such criticism could be leveled against the magnificent reproduction of this present set. It is most assuredly all that could be asked for. Furthermore, Mr. Sevitzy, with his Slavic background, has very naturally a most apparent sympathy for this music, which, as a result, receives a capital performance. D.

Hanson: The Lament for Beowulf, Op. 25. Five sides and **Norton: Prologue.** Eastman-Rochester Symphony Orchestra and Eastman School Choir, conducted by Howard Hanson. 3-12" discs (V-11-8114 to V-11-8116) in album. Victor Set M-889. \$3.50.

Continuing his recording of contemporary American music, Dr. Howard Hansen gives us this month his own very massive and often impressive tone-poem for chorus and full symphony orchestra, *The Lament for Beowulf*. The work was first heard in 1926.

The text used by Dr. Hanson is a translation of the sagas of Beowulf by William Morris and A. J. Wyatt, which he discovered while on a visit to England some years ago. The text of the episode which the composer chose for his tone-poem is printed in the leaflet which accompanies this set, and we found, that with the text at hand, the music gains immeasurably.

Dr. Hanson has given an altogether epic treatment to his subject and has managed to build up great masses of choral and orchestral sound—sometimes

one feels almost wearied by the thickness of the texture of the scoring, by the unchanging massiveness of the writing. The music is rather reminiscent of Sibelius. Particularly the Finnish composer's *En Saga* comes to mind at the beginning of the present tone-poem.

The Eastman-Rochester Symphony Orchestra and The Eastman School Choir give a sonorous account of themselves. Seldom, if ever, has massive choral singing been so fully and impressively recorded. Naturally, the volume on these records is very great, and we advise you, in order to get the best results, to play this set with the normal volume considerably modified. D.

Corelli—trans. Kindler: Suite—1. Sarabande; 2. Giga; 3. Badinerie. National Symphony Orchestra conducted by Hans Kindler. 1-12" disc (V-11-8111). \$1.

Dr. Kindler's skillful arrangement of this attractive 17th century suite by the celebrated Italian violinist and composer, Arcangelo Corelli, makes about as nice an orchestral single as we have heard in a long time. It is bright and cheerful, and abounds in many pleasing little melodies. Most anyone may enjoy it. Don't let *Sarabande*, *Giga*, and *Badinerie* scare you away—they are simply names of popular dances of that day.

Benjamin: Overture to an Italian Comedy. Chicago Symphony Orchestra conducted by Frederick Stock. 1-12" disc (V-11-8157). \$1.

A supposedly witty burlesque on Italian opera in the grand manner, which fails to bring any response from us. It is dull or we are too dull to appreciate it. Our readers may decide which when they listen to this record. The composer, Arthur Benjamin, was born in Australia in 1893, spent a number of years in England, and is now a resident of Canada. While in England he wrote extensively for the stage and films but little of his music is known in America.

Rossini: Italians in Algeria—Overture. Columbia Broadcasting Symphony conducted by Howard Barlow. 1-12" disc (C-71364D). \$1.

It would seem that there are plenty of recordings of this Rossini selection but we suppose that Columbia wishes to round out its catalogue. We rather think that the present version will find pretty stiff competition when it is compared with the earlier recording by Toscanini and the Philharmonic-Symphony. Toscanini's record is considered an outstanding one by many critics.

Musical Comedy Favorites No. 2. Andre Kostelanetz and his Orchestra. 4-10" discs (C-4290M to C-4293M) in album. Columbia Set M-502. \$3.50.

About a year ago Andre Kostelanetz presented his first album of "Musical Comedy Favorites." It was an immediate hit and has proved to be a steady favorite ever since its release. Requests for a second album have been numerous and at last Columbia made the present set available. It contains: "Night and Day" from *The Gay Divorcee*; "Time on My Hands" from *Smiles*; "The Touch of Your Hand" from *Roberta*; "Somebody Loves Me" from *George White's Scandals*; "With a Song in My Heart" from *Spring is Here*; "Easter Parade" from *As Thousands Cheer*; "I'll See You Again" from *Bitter Sweet*; and "Dancing in the Dark" from *The Band Wagon*. A swell bunch of tunes played in Kostelanetz's inimitable style. No vocals, thank goodness!

Show Tunes of Sigmund Romberg. Al Goodman and his Orchestra. 4-10" discs (C-36553 to C-36556) in album. Columbia Set C-88. \$2.50.

An album of dinner music *par excellence* by Al Goodman and his Orchestra containing the outstanding hits of a number of Sigmund Romberg's successful Broadway shows. In this attractive collection will be found: *Will You Remember*; *When Hearts are Young*; *Lover Come Back to Me*; *One Kiss*; *The Desert Song*; *One Alone*; *Deep in My Heart, Dear*; and *When I Grow Too Old to Dream*. As the reproduction is of the best, this album may be highly recommended.

The Dancing Continent (Johann Strauss Waltzes). Levitch Brothers Salon Orchestra. 5-10" discs (Con. 1022 to Con. 1026) in album. Continental Set 1. \$3.

Strauss waltzes played as one might have heard them in a Vienna *weinstube* on a small side street of that once gay city. A small group of players led by a fairly good fiddler play these waltzes in strict dance time. The reproduction is satisfactory.

Rimsky-Korsakov—arr. Stokowski: Flight of the Bumble Bee. One side, and **Tchaikovsky—arr. Stokowski: Humoresque.** All-American Orchestra conducted by Leopold Stokowski. 1-10" disc (C-19005D). 75¢.

Stokowski's sparkling arrangements of these interesting little pieces make this a highly desirable disc. One that may be enjoyed by anyone. Splendidly recorded.

CHAMBER MUSIC



Brahms: Trio No. 1 in B major, Op. 8. Artur Schnabel (piano), Jascha Heifetz (violin) and Emanuel Feuermann (viola). 4-12" discs (V-18513 to V-18516) in album. Victor Set M-883. \$4.50.

It was Brahms' opinion that it is "rare for a work which has once reached its conclusion to become better by revision." Brahms was, himself, responsible for one of those rare instances with his revision in later life of the *Trio No. 1, in B Major*, composed in his twentieth year. The later version, considered to be one of the finest chamber music trios, is said to bear little resemblance, except for the *Scherzo*, to the original. Lacking knowledge of the original score, we are not equipped to offer any scholarly comments on the relative merits of the two versions. However, we can assume that the revision holds the advantage, not only on consideration of Brahms' passion for perfection, and his consistently skillful, painstaking efforts to achieve it, but in view of the fact that it is the universal choice of chamber music performers.

A glance at the names of the artists who recorded this work will sum up very nicely the question of performance. We merely add that these three gentlemen are all at their best, respectively and collectively. The recording is excellent. M.

Schubert: Quintet in C major, Op. 163. Budapest Quartet with Benar Heifetz (viola). 6-12" discs (C-71352D to C-71357D) in album. Columbia Set M-497. \$6.50.

The Master melodist is at his very best in this exquisite, deeply moving *Quintet*. Unusually scored, calling for the unconventional addition of a second 'cello, it is universally accepted as Schubert's chamber music masterpiece. Indeed, it is one of the most poetic and enchanting of all the works of this Romantic genius. It was written and published during the last year of his life, and exemplifies the full powers of his artistry. Although the solemn, beautiful *Adagio*, and the dramatic *trio* of the *Scherzo* command special comment, the composition as a whole is one of incomparable unity and expression.

Any recording by the Budapest String Quartet is of interest to the record-collecting music lover. Augmented by a second 'cello, their performance of this *Quintet* can be considered a definitive performance of an essential work. Well recorded, we recommend it unconditionally. M.

Mason: Quartet in G minor, Op. 19 (On Negro Themes). Five sides, and **Howe: Allegro Inevitable.** The Coolidge Quartet. 3-12" discs (V-11-8124 to V-11-8126) in album. Victor Set M-891. \$3.50.

Daniel Gregory Mason, born in Brookline, Mass., November 20, 1873, seems to be making his phonographic debut, this month, with the present set of records. The work chosen for Mr. Mason's introduction to phonograph audiences is his *Quartet in G minor on Negro Themes*, which has enjoyed frequently repeated performances and broadcasts by numerous string quartets. The work was dedicated to the now famous Flonzaley Quartet and introduced by that organization at a private concert in New York on December 30th, 1919. The first public performance took place in Detroit early in the year 1920.

Mr. Mason's music is just what it proclaims itself to be in the title—an ingeniously contrived musical *divertimento* based on well-known Negro themes. His second movement, *Larghetto tranquillo*, is based on the beloved *Deep River*, while the main burden of the Finale is the sprightly *Shine, shine, I'll meet you in the morning*. Mr. Mason has avoided the pitfall of over-sophisticated treatment both harmonically and rhythmically, and the result is an agreeable, straightforward impression that should find favor in these days of National Consciousness. The Coolidge Quartet does well by Mr. Mason's sincere composition and also enjoys excellent reproduction. The final side of the set is given over to the brief work of another American composer—Mary Howe of Richmond, Va. Her *Allegro inevitabile* seems to us to belong to that category of gaunt, mathematical compositions that savor more of experimentation than anything that flows spontaneously from the emotions. D.

Haydn: Trios for Piano, Violin, and 'Cello. Lili Kraus (piano), Simon Goldberg (violin), Anthony Pini (violoncello). 6-12" discs (PA-SW21 to PA-SW26) in album. \$15.

Trio in F sharp minor, No. 2. (PA-SW21 and PA-SW22.)

Trio in C major, No. 3. (PA-SW23 and PA-SW24.)

Trio in E flat major, No. 5. (PA-SW25 and PA-SW26.)

These records were received from abroad several months ago but the albums for them did not arrive with the discs. We refrained from mentioning them in this bulletin hoping that the albums would be received. They have not come and probably will not, and so the few sets that are available will be placed in plain albums and offered for sale.

The excellence of these recordings has been noted

by many critics in England where they were made available in a limited edition. Miss Kraus' and Mr. Goldberg's playing both came in for especial praise. These little pianoforte trios are brilliant works in miniature, and an hour or so spent with them is a most refreshing musical experience.

Debussy: Sonata No. 2 (Trio). Marcel Moyse (flute), Lily Laskine (harp), Alice Merkel (viola). 2-12" discs (V-13810 and V-13811) in album. Victor Set M-873. \$2.50.

This fine recording of the second of the six sonatas which were planned for various instruments (only three were completed before the composer's death) is a worthy addition to the repertory of recorded music. In this work Debussy glances over his shoulder at the French masters of the classical school that preceded him and produces a composition that might well be called "Debussy in the form of the ancient masters." One may find it cold and formal at first hearing but repeated playings will bring forth the vibrant soul of the composer. Lovers of the music of the immortal Debussy will fold this recording to their hearts and draw from it that solace and tenderness that was essentially his.

We cannot imagine a finer performance than that given by the three sterling artists who appear on these discs, and as the reproduction is faultless, this album may be recommended without reservation. R.

VIOLONCELLO



Piatigorsky—Encore Album. Gregor Piatigorsky ('cello) with piano accompaniments by Valentine Pavlovsky. 3-10" discs (C-17306D to C-17308D) in album. Columbia Set M-501. \$2.75.

Saint-Saens: The Swan. One side, and *Ravel: Pièce en forme de Habanera.* (C-17306D.)

Prokofiev — arr. Piatigorsky: Masques (from "Romeo and Juliet"). One side, and *Granados: Oriental* (Spanish Dance No. 2). (C-17307D.)

Debussy: Romance. One side, and *G. Fauré: Tarantelle.* (C-17308D.)

This attractive album contains a number of short pieces that have proved popular with Mr. Piatigorsky's concert audiences. For those who enjoy the mellow tones of the violoncello, when played by an artist of international repute, this group of discs is strongly recommended. The excellent piano accompaniments by Valentin Pavlovsky and the superb reproduction are added features.

ORGAN



Sowerby: Symphony in G major for Organ. E. Power Biggs playing the organ in Memorial Church, Harvard University. 4-12" discs (V-11-8142 to V-11-8145) in album. Victor Set M-894. \$4.50.

Never before have we heard such gorgeous reproduction of organ tone. The organ used for this recording is an excellent instrument and it has been recorded beautifully. For this alone the album would be worth owning, but it will grace many a collection for the beauty of the music as well. At first hearing it has ample appeal, but on repeated hearings it takes on added significance. Sowerby, an American of British extraction, has sound musical intelligence and works his interesting material and themes into a fine fabric. The *Symphony in G major* has a form quite like a regular orchestral symphony, and each of its three movements is a distinctive section. The second movement ("fast and sinister") is in rondo form, and employs most attractive themes. The third movement is a Passacaglia with thirty-three variations, divided into two sections, the second of which is masterly.

A symphony for organ is nothing new or unusual, for Widor and Vierne, the eminent French organist-composers, wrote a number of superb organ symphonies, parts of which have occasionally appeared on records, and which deserve complete recordings some time soon. However, Sowerby can easily keep company with any composers who have attempted organ symphonies, and it is indeed commendable that the first organ symphony recording should be of an American composer's work. Nearly everyone will enjoy this music, for it is not too modern to offend average ears, and Mr. Biggs, now familiar to all phonophiles, turns in a performance that is vital and sympathetic. His registration reveals many beauties of the instrument at his command, while his technique adequately covers the difficulties of the score.

If the organ is again coming into its own, as it certainly should, Victor deserves much credit for assisting it by issuing this and numerous other albums of superior organ music. S.

Bach: Prelude in C minor (Peters' Vol. II, No. 6). Edouard Commette, playing the organ of the Cathedral of Saint-Jean, Lyon, France. 1-12" disc (C-71366D). \$1.

If you are interested in fine organ recordings, do not miss this superb one by Edouard Commette. We do not know when we have heard one that pleased us so much.

OPERA



Donizetti: L'Elisir D'Amore—Una furtiva lagrima (Act II). One side, and **Verdi: Rigoletto**—Recit. and Aria, Parmi veder le Lagrime (Act II). (Both sung in Italian.) Enrico Caruso (tenor) with Victor Symphony Orchestra. 1-12" disc (V-11-8112). \$1.

Two of Caruso's more important recordings "revitalized" by the addition of modern orchestral accompaniments. Some music lovers like these technical tricks and some don't. For those who like them, we might mention, that in the present instances the re-recording has been most skillfully done.

Gluck: Orpheus and Eurydice—Che farò senza Eurydice (Act III). One side, and **Gluck: Orpheus and Eurydice**—Che puro ciel. Risë Stevens (mezzo-soprano) with Columbia Concert Orchestra conducted by Erich Leinsdorf. 1-12" disc (C-71365D). \$1.

We rather feel that most critics will acclaim this to be Miss Stevens' outstanding record so far. All of her recordings have been well received but this one should bring forth unusual praise. Her rendition of *Che farò senza Eurydice* is worthy of a place in any record library.

Verdi: La Traviata—Un di, felice eterea (Act I). One side, and **Verdi: La Traviata**—Parigi, o cara, noi lasceremo (Act III). Beniamino Gigli (tenor), Maria Caniglia (soprano), with the Victor Symphony Orchestra conducted by Lawrance Collingwood. 1-12" disc (V-15602). \$1.

These two duets from *La Traviata* are beautifully sung by Caniglia and Gigli. Fine operatic recordings are not so plentiful these days, and so when a disc of the calibre of the present one appears on the lists, it should not be overlooked.

Puccini: Tosca—E lucevan le stelle (Act III). Jan Kiepura (tenor) with orchestra conducted by Robert Armbruster. One side, and **Puccini: Tosca**—Recondita armonia (Act I). Jan Kiepura (tenor) with Columbia Opera Orchestra conducted by Hans Wilhelm Steinberg. (Both sung in Italian.) 1-10" disc (C-17310D). 75¢.

Jan Kiepura now appears under the Columbia label and sings these two popular arias from *La Tosca* in an acceptable manner — plenty of tears in the *E lucevan le stelle* with an appropriate sob or two.

VOCAL



Brahms: Gestillte Sehnsucht, Op. 91, No. 1. Two sides, and **Brahms: Geistliches Wiegenlied, Op. 91, No. 2.** Marian Anderson (contralto), with piano accompaniment by Franz Rupp, and viola obbligato by William Primrose. 2-12" discs (V-18507 and V-18508) in album. Victor Set M-882. \$2.50.

Rarely, if ever, has Marian Anderson's voice sounded better than it does in her singing of these two beautiful and rarely performed songs of Johannes Brahms. All students of voice should avail themselves of listening to the beautiful vocal line which Miss Anderson maintains in this music; it is truly a model of sustained phrasing and firmness. The long curves of Brahms' melodies find their ideal interpreter in the singer's silvery treatment.

The fact that these songs must be performed with piano and viola, may somewhat account for the rarity of their performance. The present writer can remember a performance, and a very beautiful one, of these songs fifteen years ago by Madame Charles Cahier at the Curtis Institute of Music, but he can recall no performances in the interim until the appearance of this present set.

The second song, *Geistliches Wiegenlied*, was recorded twice a good many years ago: by Elena Gerhardt (G-BD1030) and by Maria von Basilides (P-E10989), but both these records were early electric examples, which meant not too good recording; furthermore, they have been out of the catalogue for some time. Nor, if memory serves, did either of these ladies approach Miss Anderson in their renditions of this song. The first song, *Gestillte Sehnsucht*, has, to our knowledge, never before appeared on records.

In this music we find Brahms at his best — an exquisite craftsman in turning out a small thing most perfectly done. The opening melody of the *Wiegenlied*, which first appears on the viola, is that of a medieval German Christmas carol, and has been used by various composers including Liszt, Smetana, Humperdinck, and Reger. This melody will be instantly recognized by those who are familiar with the much heard *Mariae Wiegenlied* of Reger.

Gestillte Sehnsucht is set to a poem by Friedrich Ruckert and was composed by Brahms in 1884.

These lovely songs are a great addition to the Victor catalogue; in fact, a very notable one. As we have hinted above, Miss Anderson is here found at her very best—and that is saying a great deal. Mr. William Primrose's contribution on the viola is warm and sympathetic and his velvety tones weave in and out most effectively with the tones of the singer. The recording is technically beyond reproach. D.

French Art Songs. Maggie Teyte (soprano) with piano accompaniments by Gerald Moore. (All sung in French.) 3-10" discs (V-10-1002 to V-10-1004) in album. Victor Set M-895. \$2.75.

Fauré: Après un Rêve. One side, and **Hahn: Si mes vers avaient des ailes.** (V-10-1002.)

Paladilhe: Psyche. One side, and **Duparc: Chanson triste.** (V-10-1003.)

Hahn: Offrande. One side, and **Hahn: L'Heure exquise.** (V-10-1004.))

There is always something distinguished and intensely personal about Miss Teyte's singing; something authoritative in her French style and feeling. Miss Teyte was a pupil of Debussy and one of the most notable *Melisandes* in the interesting history of that unique opera.

The present little set of six songs by Fauré, Hahn, Paladilhe and Duparc display the lovely art of the singer and her utter conviction in her work. It is a great pleasure to have a recording, at last, of Paladilhe's exquisite song, *Psyché*, so shamefully neglected by phonograph companies. The same can be said of Reynaldo Hahn's lovely *Offrande*, which Miss Teyte sings in an unforgettable manner. The singer is even able to inject new meaning into such old chestnuts as *L'Heure exquise* and *Si mes vers avaient des ailes*, making the listener conscious of unsuspected subtleties of text and vocal line.

Miss Teyte was over fifty when these records were recently made, but it is hard to believe that fact when one listens to the youthful freshness of her tone and the steadiness of her vocal line. These records, made in England, should be a lesson to our own phonograph companies in how to record the voice. Here one finds no over-amplification, which with few exceptions has been the plaguing scourge of our domestic *high fidelity* recordings of the human voice. The accompaniments by Gerald Moore are entirely sympathetic, and we feel sure of our ground, when we urge all lovers of a refined vocal art to listen to these records. D.

The Wayfaring Stranger. Burl Ives (tenor) accompanying himself on the guitar. 4-10" discs (OK-6315 to OK-6318) in album. Okeh Set K-3. \$1.90.

Burl Ives, "The Wayfaring Stranger," is well known to radio listeners because of his daily broadcasts over the CBS chain of stations. This little inexpensive album will give his many fans an opportunity to add some of his best numbers to their record collections. He has a pleasing voice and his fine diction makes these folk ballads very attractive to those persons who are interested in music of this character.

Folk Songs of the U.S.S.R. (Sung in Russian.) 4-10" discs (KN-207; KN-218; KN-219; KN-221) in album. Keynote Set No. 110. \$2.50.

Kalinka (arr. A. Alexandrov). One side, and **In the Moonlit Meadows** (arr. A. Alexandrov). Red Army Choir of the U.S.S.R. conducted by A. Alexandrov. (KN-207.)

Night. One side, and **Stepan Razin.** I. Patorzhinsky (bass) with accompaniment by the Kiev Philharmonic Ensemble. (KN-218.)

Offenbach: Perikola. K. M. Novikova (contralto) with accompaniment by the Bolshoi Theatre Orchestra. One side, and **The Pathway.** Pyatnitsky Chorus. (KN-219.)

A Cliff on the Volga. One side, and **The Mountains of the Caucasus.** Red Army Choir of the U.S.S.R. conducted by A. Alexandrov. (KN-221.)

A group of miscellaneous discs recorded in U.S.S.R. Authentic recordings of the music that one would hear in Russia today. The surfaces of the records are very smooth and the reproduction highly satisfactory. A unique set of records for those who are interested in the people whose stamina has amazed the entire world.

Tchaikovsky: Don Juan's Serenade. One side, and **Saint-Saëns: Danse Macabre.** Nelson Eddy (baritone) with orchestra conducted by Robert Armstrong. (Both sung in French.) 1-10" disc (C-17309D). 75¢.

Nelson Eddy's humorous rendition of *Danse Macabre*, which is highly amusing, should carry this disc to the homes of many collectors. Both selections are well sung and recorded.

Edwards: Into the Night. One side, and **Campbell-Tipton: A Spirit Flower.** Gladys Swarthout (mezzo-soprano) with Victor Symphony Orchestra conducted by Wilfred Pelletier. 1-10" disc (V-10-1001). 75¢.

Gladys Swarthout offers fine recordings of two of her most popular encore numbers. They are splendidly recorded with a fine orchestral accompaniment.

Songs of Imperishable Beauty. Frank Parker (tenor) with the Victor Mixed Chorus, harp, and organ, conducted by Emil Côté. 4-10" discs (V-27788 to V-27791) in album. Victor Set P-116. \$2.50.

Emile Côté's idea of how some very fine sacred selections should be "put over" with the aid of a harp and a movie organ—plain vulgar, we call it. The selections are: *Ave Maria* (Schubert); *O Divine Redeemer* (Gounod); *The Palms* (Faure); *Agnus Dei* (Bizet); *I Know That My Redeemer Liveth* (Handel); and *Crucifixus* (Faure).

Tchaikovsky: Toi Seule. One side, and **Paulin: Que Deviennent les Roses, Op. 110.** (Both sung in French.) Grace Moore (soprano) with Victor Symphony Orchestra conducted by Wilfred Pelletier. (Both sung in French.) 1-12" disc (V-11-8158). \$1.

Two selections that have proven popular with Miss Moore's concert audiences are contained on this lovely disc. They are beautifully sung, with fine orchestral accompaniments under the distinguished direction of Wilfred Pelletier. Both songs are quite short and might very easily have been pressed on a 10-inch record, thus lowering the price twenty-five cents.

Kern: All the Things You Are (from "Very Warm for May"). One side, and **Kern: The Song Is You** (from "Music in the Air"). John Charles Thomas (baritone) with Victor Concert Orchestra conducted by Frank Tours. 1-12" disc (V-11-8110). \$1.

Oldtimers will recall that John Charles Thomas made his first big hit in musical comedy, and it is said that he received the highest salary ever paid a star in that field. This month he has chosen numbers from a couple of Jerome Kern hits for this exhilarating disc, and demonstrates that he still has the punch necessary to put over such selections. This is a great record for musical comedy fans.

Songs You Love. Lucy Monroe (soprano) with the Victor Concert Ensemble conducted by Charles O'Connell. 4-12" discs (V-36418 to V-36421) in album. Victor Set G-31. \$3.50.

The popular soprano, Lucy Monroe, has chosen the following songs, that just never seem to grow old, for this charming album: *Long, Long Ago*; *Sweet and Low*; *Love's Old Sweet Song*; *Old Folks at Home*; *My Old Kentucky Home*; *Home, Sweet Home*; *In the Gloaming*; and *I Love You Truly*. Charles O'Connell supplies superb orchestral accompaniments with his fine Victor Concert Ensemble. An album that the old folks will enjoy immensely and one that many younger persons will find not unattractive.

VIOLIN



Ernst: Hungarian Airs, Op. 22. Ossy Renardy (violin) with piano accompaniment by Walter Robert. 1-12" disc (V-11-8113). \$1.

Hungarian Gypsy music played with abandon by the very capable Ossy Renardy. The present selection, a fantasia on Gypsy airs, was composed with himself in mind, by the celebrated concert violinist, Heinrich Wilhelm Ernst, a contemporary of the great Paganini. It is just the sort of music that anyone may enjoy who likes violin pyrotechnics. It is well recorded.

PIANO



Schubert: Sonata No. 10 in D major, Op. 53. Nine sides, and **Schubert: March in E major, Op. 51, No. 3.** Artur Schnabel (piano). 5-12" discs (V-18536 to V-18540) in album. Victor Set M-888. \$5.50.

On listening to this delightful album, one is sorely tempted to apply that now popular term of *escape* to it, for it is indeed hard to imagine anything more remotely unconcerned with the turmoil and ever-changing confusion of present-day happenings and earth-shattering events. Here is music which is simple, graceful, concerned merely with its own freshness and loveliness—the outpouring of the profoundly musical nature which was Franz Schubert's.

One cannot help feeling a deep debt of gratitude to the eminent Artur Schnabel, who is largely responsible for reviving and bringing to light Schubert's piano sonatas, which for some unaccountable reason have so long lain dormant. In the leaflet which accompanies this album, Mr. Veinus, who compiled the very helpful notes, tells us that Schnabel knew his sonatas when he was still a boy and that he fell in love with them instantly. The pianist is further reported to have said, "And my love has been growing ever since. They are a safe supply of happiness." The choice of the word *safe* seems very apt, for indeed this music vividly suggests an epoch and a world which at least, within reason, seemed tolerably safe.

Mr. Schnabel has already given us Schubert's *Sonata in A, opus posthumous*, on records. He is also said to have recorded the *Sonata in B flat* for HMV. On seeing the "recorded in Europe" line under the pianist's name, one suspects that the present set was recorded at the same time and place as the others. Mr. Schnabel, in recording this sonata, has done an inestimable service for lovers of Schubert's music, and, for that matter, for lovers of beautiful music in general, for there has never existed in American catalogues, to our knowledge, a recording of the *D major, opus 53 sonata*. Without hesitation one would apply the word *definitive* to this superb set, for Mr. Schnabel plays Schubert's music with a profound and searching insight into the romantic and poetic qualities of the score. The recording could hardly be improved upon technically, harboring none of the dynamic exaggerations that have plagued some recent issues.

D.

Brahms: Six Intermezzi and Two Rhapsodies (for piano). Artur Rubinstein (piano). 4-12" discs (V-11-8138 to V-11-8141) in album. Victor Set M-893. \$4.50.

Intermezzo in E flat major, Op. 117, No. 1. One side, and *Intermezzo in B flat minor, Op. 117, No. 2.* (V-11-8138.)

Intermezzo in A major, Op. 118, No. 2. One side, and *Intermezzo in E flat minor, Op. 118, No. 6.* (V-11-8139.)

Intermezzo in A minor, Op. 76, No. 7, and *Intermezzo in C major, Op. 119, No. 3.* One side, and *Rhapsody in E flat major, Op. 119, No. 4.* (V-11-8140.)

Rhapsody in B minor, Op. 79, No. 1. (V-11-8141.)

Of Brahms' piano music, his biographer Niemann has much of interest to say, and much that we find true and applicable to the intermezzi and rhapsodies here recorded. Claims Niemann, "Brahms' mode of pianoforte composition, like that of Beethoven, Schubert, Mendelssohn, Chopin, or Liszt, bore from the outset the most strongly individual stamp. Technique, pianistic idiom, and pianistic style are inextricably bound up with one another. Novel tone effects will never be found to arise out of technical display. Technical bravura as such is given no opening for showing itself off; the technical and tonal phenomena of Brahms' piano music are merely the expression of the intellectual and poetical ideas of a vigorous and strongly marked personality." When listening to these records one easily agrees with Niemann's observation, "As with all great creative artists, Brahms' piano style bears evident traces of an imagination which readily responded to the stimulus of improvisation at the instrument."

Nothing but praise is in order for Rubinstein's soulful interpretations of the works listed above. His playing, to us, was not saccharine, but contained a maximum of imagination and feeling for the works at hand. Compared with Gieseking and Petri, Rubinstein has the advantage every time for more poetic playing. And to make everything just ideal, Victor's reproduction of the piano is simply beautiful. For anyone interested in fine piano recordings, here is a choice assortment of Brahms' music, played and recorded to perfection. S.

Duchin Plays Cole Porter. Eddy Duchin (piano). 4-10" discs (C-36541 to C-36544) in album. Columbia Set C-87. \$2.50.

Eddy Duchin's playing of his own piano arrangements of these Cole Porter songs are "smoothies" no end. Mr. Porter gives his enthusiastic approval to these recordings, and we add that if you like Mr. Duchin's style of playing, you'll think they're pretty swell. The reproduction is "tops."

Weber: Sonata No. 1 in C major, Op. 24. Claudio Arrau (piano). 3-12" discs (V-18521 to V-18523) in album. Victor Set M-884. \$3.50.

Inspired by stories of the young Mozart's successful career as a child prodigy, many a parent has subjected many a child to a grueling, never relaxing discipline, designed to force, if not develop, a remunerative, musical genius. Weber, actually a cousin of Mozart's by marriage, received just such treatment, but fell considerably short of creating the stir which his ambitious parents had expected. Nevertheless, he did achieve a certain prominence in later life as a composer, and in that capacity is still represented in the music hall by virtue of his three operas, *Euryanthe*, *Der Freischutz*, and *Oberon*.

The work here recorded, though brilliant, and the work of a thoroughly competent musician, is barely more than a showpiece. Elaborately decorated with cascades of notes, it represents the ultra-Romantic, post-Beethoven era, typical of what Einstein calls the "fatal brilliance of the nineteenth century."

Mr. Arrau performs this difficult score with complete confidence, displaying a very creditable technique. The recording is good. M.

CHORAL



Wings Over Jordan. Wings Over Jordan Choir conducted by Worth Kramer, with Rev. Glenn T. Settle (narrator). 4-10" discs (C-4286M to C-4289M) in album. Columbia Set M-499. \$3.50.

For several years over one hundred radio stations have featured the Wings Over Jordan Choir each Sunday morning, and demands for recordings by this group have been tremendous. Columbia now presents an album containing the following selections: *Rock My Soul in the Bosom of Abraham*; *Sometimes I Feel Like a Motherless Child*; *Don't Stay Away*; *Couldn't Hear Nobody Pray*; *Trying to Get Ready*; *Deep River*; *The Old Ark's A'Moverin*; and *Sweet Turtle Dove*. Each selection is introduced by the Rev. Glenn T. Settle just as they are on the radio.

The great charm of these renditions lies in the fact that they follow the extemporized tradition of the genuine Negro spiritual. No printed music is used—the results are obtained by many rehearsals during which the rendition continues to develop—it is a growing, living thing and so impresses the listener. For those who are interested in music of this character, the present album is highly recommended.

Jacob Handl: The Righteous Perisheth. One side, and **Tchaikovsky: A Legend.** St. Peter's Choir (Philadelphia) conducted by Harold W. Gilbert. 1-10" disc. \$1.

One of Philadelphia's finest choirs, in fact one of the outstanding male choirs of the country, has recorded these two attractive selections. Both numbers are sung without accompaniment, and the excellent quality of the boys' voices is particularly striking. This little disc, in addition to being of especial interest to all choir directors, should find a welcome place in any well-rounded record library. The recording has been skillfully done and the record surfaces are very quiet.

Robinson: In the Folded and Quiet Yesterdays.

Michael Loring (tenor) with the American People's Chorus conducted by Horace Grenell. 1-12" disc (KN-K1001). \$1.

An excerpt from Earl Robinson's new folk opera *The People, Yes*, based on Carl Sandburg's poem of the same name. This is Mr. Robinson's first important work since his famous *Ballad for Americans*, and while it does not measure up to that opus, it will probably hold some interest for those persons who thrill to the ideas of the text. We doubt that its musical development will call for much favorable comment.

Russian Soldiers' Song (trad.—arr. Vasilieff). One side, and **Donevsky**—arr. Vasilieff: **Song of the Dance.** Siberian Singers conducted by Nicholas Vasilieff with piano accompaniment. (Sung in Russian.) 1-10" disc (V-10-1000). 75¢.

The *Russian Soldiers' Song* is a timely novelty. It is sung with fine spirit by this excellent chorus. The *Song of the Dance*, typical Russian number, makes an attractive double.

DICTION



Paine: The Crisis. Paul Muni (speaking). 1-10" disc (V-10-1005). 75¢.

Paul Muni makes a stirring recording of Thomas Paine's famous Revolutionary War speech which begins: "These are the times that try men's souls." It is particularly appropriate at this time, and many uses may be found for this unique disc.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MU—Musicraft, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofonken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

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PHILADELPHIA, PA., U. S. A.

VOL. 10. NO. 4

JUNE 1942

By mail to any address
50c. per year

LAST month in an attempt to answer the question, "What is to become of the record business?" our deductions were sounder than we knew at the time they were made. In addition to the discontinuance of the Decca Classical Catalogue and the stoppage of new releases by several small independent companies, one of the major manufacturers has just announced a long list of "cut-out" items. It is our understanding that the records on this list will not be pressed for the duration, and it is our best guess that the majority of them will not be put back in the catalogue after the war is over. Other "cut-out" lists of slow moving numbers will be issued as the manufacturer's stock of those items is exhausted. This all adds up to the advice that we offered record collectors last month, i. e., "to choose carefully and without undue delay those obscure items that have been, up to this time, put aside for the more obvious selections which were thought to be more important. The more important the composition, the easier it will be to get a little later on; and the less important, the harder it will be to acquire."

A problem that is causing all dealers and many collectors a great deal of annoyance is the difficulty the dealers are having in getting individual records from album sets to replace ones that have become damaged or broken. Up to recently, the dealer would place such items on back-order and in due course they would be received. Sometimes it would take a month or two to get the desired disc but it would always come eventually. At present certain manufacturers seem to totally disregard these back-orders. After a dealer has waited a reasonable time, he inquires and finds that no record has been made of his back-order and he is at loss as to how to explain this to his customer. He does not wish to tell his customer that the manufacturer is not concerned with his predicament.

Perhaps the customer has broken a record in an operatic set that may have cost him fifteen or twenty dollars. The usual result is that the record buyer feels that the dealer doesn't want to bother to get the record for him and he takes his patronage to another dealer. Eventually, if something is not done about it, the record buyer will find that it is the manufacturer who does not want to bother with him. If the manufacturers are real smart they will see that some action is taken at once while the blame for their neglect is still upon the dealers' shoulders.

We all realize that handling such petty orders is less profitable than grinding out hit tunes by the hundred thousands, but it is not always wise to consider only the immediate profit—goodwill, while intangible, is worth something. To our way of thinking the good-will of the vast number of serious record collectors is the most valued asset that any record manufacturer can have. Collectors will soon learn which manufacturer is interested in helping them replace a broken record from one of their favorite sets, and will certainly wish to favor its product when and as often as they can. Perhaps the manufacturers do not realize how important this matter is. One sure way to bring it to their attention would be to write to them *after* one has placed a special order with his dealer and waited a reasonable time for it to be filled. In writing, the date the order was placed and the name of the dealer should be given.

The returning of old records to the dealers so that they may be made into new ones is working out fairly satisfactorily in the smaller communities where persons live within a reasonable distance from the dealers' stores, but in the metropolitan centers, especially in the east where gasoline rationing is now in effect, it is quite a problem. However, most dealers report that their customers realize the importance of this

matter to the whole record industry, and that they are making ever increasing efforts to return old records themselves and to urge their friends who have useless records stored away in the attic to do likewise. The price being paid for old discs is 2½¢ each; worn, chipped, or cracked records are acceptable.

* * *

On May 7, 1942, Felix Weingartner died in a hospital at Winterthur, Switzerland, at the age of 78. Although born in Dalmatia, his musical temperament was essentially Austrian, and most of his musical activities centered in Vienna. He had severed all connections with the Nazi régime and established his home in Switzerland. Weingartner was not only a distinguished composer and conductor, but also an author and educator. His career was as varied and interesting as any great musician, and was an endless series of triumphs. A great list of notable recordings made by Weingartner may be found in the Columbia catalog. At this time we should like to call particular attention to the following:

All the Beethoven Symphonies except No. 6.

All the Brahms Symphonies.

Eine Kleine Nachtmusik (Mozart).

Variations on a Theme by Haydn (Brahms).

Rienzi Overture (Wagner).

Suite No. 3 in D major (Bach).

Alcina Suite (Handel).

Les Preludes (Liszt).

All are fine examples of the work of a master conductor, one of the commanding figures of his realm. No phonograph collection is representative without several works conducted by Weingartner.

* * *

Because of the unsteady supply of records from the manufacturers, those who order their discs by mail would greatly facilitate matters if they would always indicate second choices when possible.

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IMPORTANT NOTICE. All prices quoted in *The New Records* are list prices exclusive of excise tax. In ordering please add 5% to list prices quoted.

ORCHESTRA



Mendelssohn: A Midsummer Night's Dream—Overture; Scherzo; Nocturne; Intermezzo; Wedding March. Cleveland Orchestra conducted by Artur Rodzinski. 4–12" discs (C-11782D to C-11785D) in album. Columbia Set M-504. \$4.50.

Nothing could be more welcome on records than a fine, new, fresh recording of the *Midsummer Night's Dream* music, one of the finest works from the pen of the lovable Mendelssohn and one of the most charming and colorful bits of all music. Many a heart will be gladdened by this release, for scores of record fans have asked for a good modern recording of these excerpts. Columbia has lavished consummate skill in the reproduction of these discs, and in all the set is very pleasing. The crispness and accuracy of the Cleveland Orchestra put it in with the top five orchestras in this country, and Rodzinski realizes the delicacy of the Mendelssohn score throughout, with but one exception. The Overture lacks, in certain spots, the mysterious daintiness which is so characteristic and necessary; and at several points Rodzinski drives the music rather hard for what it is. But this can be mostly overcome by keeping the volume low, and as for the other four excerpts, there can be no criticism. The seldom heard *Intermezzo* proves to be equal to the other sections and is most welcome.

Mendelssohn was versatile, and although his oratorios are hall-marks in their field, and his chamber music, piano music, and songs are valuable contributions, his *Midsummer Night's Dream* music is in many ways his masterpiece. Composing the overture when he was seventeen and completing the incidental music when he was thirty-four, it is nevertheless homogeneous, and has a sparkle and sprightliness not matched by any other composer. Unfortunately, Mendelssohn led too happy a life and died very young, otherwise his name would be held today in high esteem by everyone. Even so, those who appreciate him are many, and surely the *Midsummer Night's Dream* music is one set without which no library is complete. This release answers well the need for an up-to-date recording of the lovable work. S.

Dvorák: Symphony No. 5 in E minor, Op. 95 "From the New World." Rochester Philharmonic Orchestra conducted by José Iturbi. 5–12" discs (V-11-8165 to V-11-8169) in album. Victor Set M-899. \$5.50.

Were there no other recordings for comparison, the present one by Iturbi would be most welcome, for it is done with restraint, if not actually understatement; also Iturbi's approach is scholarly, and refreshingly free from interpretive excesses. But the "*New World*" Symphony, for all its great popularity, is hardly one of the strongest works, at least compared to other symphonic masterpieces. It can therefore stand the individual stamp of a great conductor, or the deep penetration of a dominant director who can give

proper emphasis and vitality. We would say that either Stokowski or Szell accomplish this better than Iturbi. The quality of reproduction in the Iturbi is peculiar in that fortissimo effects are a model of clarity, but solo instruments such as the flute and English horn seem rather obscure. This set will stand plenty of volume and the surface noise is low. In all it is one well worth hearing, but it is unfortunate that it has such powerful competition.

Victor's generosity with the accompanying program notes takes us back several years to the voluminous booklets issued then. The one with this set covers seven pages, and all of it is interesting. Rather than comment on the music of this thrice familiar symphony, we would like at this time to call attention to the neglected fact that Dvorák wrote several other symphonies, all of which are easily as interesting as the "New World." Symphonies Nos. 1, 2, and 4 are represented in the Victor catalog in superb recordings by Vaclav Talich and the Czech Philharmonic Orchestra, who also have two albums of Dvorák's Slavonic Dances recorded. The Slavonic Dances are among Dvorák's most distinguished output. Dvorák, fortunately, is not a neglected soul on records. S.

Bach—trans. Stokowski: *Kom', süsser Tod*. Two sides, and **Bach**—trans. Stokowski: *Suite No. 3 in D major*—**Air**. All-American Orchestra conducted by Leopold Stokowski. 2-12" discs (C-11773D and C-11774D) in album. Columbia Set X-220. \$2.50.

The *Air* from the *Suite in D major*, better known as the "Air for the G String," is one of the most successful recordings thus far of the All American Orchestra. Stokowski's familiar transcription is skillful, and the music becomes warm and convincing, although it loses some of its natural simplicity and poise. The reproduction lacks some of the lustre of Philadelphia Orchestra recordings, but this is due mainly to acoustic properties, for the All American Orchestra gives good account of itself. *Komm' süsser Tod* (Come, Sweet Death) is subjected to more pampering on Stokowski's part, and while it has a peculiar appeal of its own, is better heard in organ versions, an excellent one of which was recently issued. Those who prefer orchestral treatment will find the present one quite to their liking.

An important feature of this album is that it may be had in automatic sequence. Many persons with automatic machines feel the need of several shorter numbers in automatic sequence. Furthermore, this particular set may be played in conjunction with another automatic set, as each of these selections is complete on two sides. Here is a fine album for Stokowski's admirers; while the purists will feel they have been transported from the cool mountain breezes of Bach's music, to a streamlined, air-conditioned metropolitan salon. We like both places, but admit the former is healthier. S.

Schumann: Symphony No. 2 in C major, Op. 61. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 5-12" discs (C-11761D to C-11765D) in album. Columbia Set M-503. \$5.50.

Columbia's catalog of Schumann symphonies is stepping right along, and now lacks only the *First Symphony* ("Spring"). The new recording of the *Second Symphony* by Mitropoulos is indeed able to stand beside the splendid *Third* ("Rhenish") and *Fourth* by Walter and Stock respectively which Columbia recently released. But this is chiefly because of the valiant effort of Mitropoulos to make the most of the music and not to the symphony itself, which is not as attractive as either of the latter two. It is true that the *Second Symphony* is a more mature work than the *First* and it obviously has many moments of characteristic Schumanesque loveliness; but altogether it did not achieve the unity and persuasiveness of the last two.

However, for those who are definitely fond of the Schumann *Second Symphony* we can recommend this recording; we also suggest for those who have time, hearing the Victor version by Ormandy and the Philadelphia Orchestra (M-448). Many will find the Philadelphia Orchestra tone preferable to the Minneapolis, which is recorded with not too much resonance, although with fine tonal range and balance. The readings themselves each has its merits, and the last analysis would probably find a draw for which conductor succeeds in trying to make the work more dynamic and brilliant. For those interested in the Schumann symphonies for the first time, we again suggest either of the recent Columbia recordings of the *Third* and *Fourth* or even the *Manfred Overture*, which is also a work of some character in spite of its rather excessive length.

It is interesting to note that the first performance of the Schumann *Second Symphony* was a well rehearsed one conducted by Mendelssohn, which pleased Schumann greatly. It was played frequently by other conductors and was well received. S.

Wagner: Lohengrin—Prelude to Act I. Pittsburgh Symphony Orchestra conducted by Fritz Reiner. 1-12" disc (C-11772D). \$1.

Of the many recordings of this popular selection it is very likely that a goodly number of music lovers will select this sterling performance under the distinguished direction of Fritz Reiner. The reproduction is of the best.

Gounod: Faust—Waltzes. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-10-1009). 75¢.

The ever-popular *Faust Waltzes* are played with fine brilliance by the Boston "Pops." This little disc should reach the "best sellers" list without much trouble. Reproduction—excellent.

Glazounov: Carnaval Overture, Op. 45. Chicago Symphony Orchestra conducted by Frederick Stock. 1-12" disc (C-11771D). \$1.

We don't recall ever having heard a previous recording of this pleasant overture, which should not be confused with the famous *Carneval Overture* of Dvorák, a selection that has been recorded at least a half dozen times. The Glazounov work, while not too profound, is mighty enjoyable and one that should have an immediate appeal. Stock and the Chicago Symphony give a highly satisfactory performance, and the reproduction is splendid.

R. Strauss: Salome—Salome's Dance (Dance of the Seven Veils). Cleveland Orchestra conducted by Artur Rodzinski. 1-12" disc (C-11781D). \$1.

A modern recording of this sensuous selection is a welcome addition to the repertory of recorded music. Up to this time the Stokowski version has been the choice of most music lovers, but with the advent of this superb recording it is very likely that the palm will be given to Rodzinski's performance. As the reproduction is of the highest order, this disc may be given unstinted praise.

CHAMBER MUSIC



Beethoven: Grosse Fuge, Op. 133. Busch Chamber Players directed by Adolf Busch. 2-12" discs (C-11777D and C-11778D) in album. Columbia Set X-221. \$2.50.

There is both sweeping grandeur and exciting drama in this great fugue, *Grosse Fuge*, Opus 133, by Beethoven, which the Busch Chamber Players have given us this month. The *Grosse Fuge* was originally the *finale* of Beethoven's Quartet in B-flat, Opus 130. However, when the work was first performed, in March 1826, the audience was bewildered and antagonistic to the concluding fugue, even though the rest of the quartet was received with favor. Thus, when Artaria took upon itself to publish the new quartet, a suggestion was made to Beethoven that he should rewrite the finale. This he agreed to do, and even today when performances of the B-flat quartet take place, it is the quick and joyful finale which Beethoven composed a few months before his death, that we hear.

One is struck by the dramatic impact, the modern effects which Beethoven achieved in this not too often heard music. Surely this is the titan cast in his most heroic mold!

Victor issued records of the *Grosse Fuge* many years ago, performed by the Budapest String Quartet on (V-8586-7). Modern recording has progressed much since then, and it is with this in mind that we strongly recommend the present set by the Busch Chamber Players, who give a notable performance of Beethoven's great music in its version for string orchestra. With a skillful manipulation of the controls, a too penetrating brightness that is apt to intrude in the *fortissimo* portions of the score, can be harnessed to suit fastidious ears.

D.

Schubert: Rondo in B minor, Op. 70 (for piano and violin). Hephzibah Menuhin (piano) and Yehudi Menuhin (violin). 2-12" discs (V-11-8182 and V-11-8183) in album. Victor Set M-901. \$2.50.

This is, to our knowledge, the first time on records for this delightful *Rondo in B minor* by Schubert. So charming did this exuberant, fresh music sound when we first played it, that it seemed hard to explain the neglect it has apparently suffered. The *Rondo in B minor* was composed by Schubert towards the close of 1826. These compositions for piano and violin are rather limited in number and they have not, up to the present day, enjoyed the popularity which the composer's songs, symphonies, and other chamber works have attained.

The present work is quite complex in musical architecture, in fact quite impressive in this respect, but it also has the simplicity of spirit, the spontaneous melodic outbursts so associated with Schubert.

Hephzibah and Yehudi Menuhin's playing of the *Rondo* calls for nothing but superlatives. There is a joy and a freshness in their interpretation that quite match these qualities in the music. Furthermore these same qualities are superimposed on the sound artistry and musical foundation that is a notable part of these young artists' equipment.

The recording was made in Europe a few years ago, and once again our own sound technicians would do well to listen to the artistic results obtained. D.

PIANO



Weinberger: Schwanda—Polka and Fugue (trans. for two pianos by composer). Vitya Vronsky and Victor Babin (pianos). 1-12" disc (V-11-8189). \$1.

Vronsky and Babin certainly pound out this popular selection with much gusto. Not a record to be taken too seriously, but one you may enjoy if you liked the special arrangements that used to be made for the old piano-player rolls. The reproduction is good.

VIOLIN



Lalo—arr. Szigeti: Le Roi d'Ys—Aubade. One side, and **Moussorgsky—arr. Rachmaninoff: Hopak.** Joseph Szigeti (violin) with piano accompaniment by Andor Farkas. 1-10" disc (C-17311D). 75¢.

Two attractive encore numbers played in Szigeti's masterful style, with pleasing piano accompaniments by Andor Farkas. A grand little disc for those who like attractive violin recordings.

CONCERTO



Mozart: Concerto No. 27 in B flat major, K. 595.

Robert Casadesus (piano) with the Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. Seven sides, and **Mozart: Minuet, K. 355 and Gigue, K. 574.** Robert Casadesus (piano). 4-12" discs (C-11699D to C-11702D) in album. Columbia Set M-490. \$4.50.

The *Concerto in B flat, K. 595*, was the last one composed by Mozart, and is one of the most noble and richly conceived of his more than thirty concertos. There is a certain underlying serenity which marks it from the others, and one feels that it is a beautiful summary of Mozart's amazing concerto writings. Surely it is a distinctive creation from the pen of even a Mozart, although the familiar ways of the Mozart idiom are woven throughout.

As for the performance, one could wish for nothing finer, as is the usual case with Casadesus' renditions. His taste always remains immaculate, and his technique is likewise. The facile, rippling passages sparkle like spring water, and his tone and phrasing are always that of the artist. He is particularly commendable in the second movement, where he does not set the pace excessively slow or linger too long over sweet phrases. And it is mainly in this respect that he surpasses the Schnabel recording (Victor M-240) which on the whole is good, but not to our liking nearly as much as Casadesus. Barbirolli's support is worthy, and the reproduction is first rate. We can cavil with nothing in this album.

The last side in the album is given to two short solos, a minuet and a gigue. Each is performed with utter refinement, and may be considered the last word on this charming pair of drops from Mozart's ocean of tunes. S.

OPERA



Rossini: The Barber of Seville. Wilfred Engelman (baritone), Bruno Landi (tenor), Carlos Ramirez (baritone), Hilde Reggiani (soprano), John Gurney and Lorenzo Alvary (bassos), Lucille Browning (contralto) with Victor Symphony Orchestra and Chorus conducted by Giuseppe Bamboschek. 8-12" discs (V-11-8190 to V-11-8197) in album. Victor Set M-898. \$8.75.

There is something nostalgically pre-Pearl Harbor about this sumptuous album of a condensed performance of Rossini's *Barbiere di Siviglia*, issued this month by RCA Victor. The company has done a fine job of excellent recording, and besides employing an admirably drilled cast, it has lavishly interspersed the album with photographs, biographical sketches, notes and the text, all of which appear between the different record-pockets.

The text is the original Italian one, clearly emitted

by the singers, and the opera has been judiciously cut by Ronald Wise of RCA Victor and Mr. Bamboschek, so that all the highspots and principal scenes have been preserved. About two-thirds of the opera is thereby performed, and for those who are sticklers for a recording of every note of an opera, there still is available the Columbia complete set, which enjoys the justly celebrated Figaro of Riccardo Stracciari, but a sound-reproduction which can in no way compare to the present superb album.

The cast chosen for this authentic, thoroughly representative recording of Rossini's great comic masterpiece is a most fortunate one. Bruno Landi is admirably suited to the lyric measures of *Count Almaviva*, and he sings them mellifluously and with a great refinement of style. Carlos Ramirez is a brilliant *Figaro*, putting over the celebrated *Largo al Factotum* with immense confidence and a contagious pace. One might perhaps quarrel with a lack of nuance and shading in the singer's treatment of the music, but he unquestionably has the voice and the verve and a sound conception of the character of the barber. Mme. Reggiani does handsomely by *Una voce poco fa*, and this writer would go so far as to say that not since the famous disc made by Tetrazzini in 1908, has such a brilliant performance of this aria been put on records. Mme. Reggiani sings the aria transposed upwards and ends matters on a dazzlingly taken high F, which is a real note and not a pip-squeak or a feat in ventriloquism, such as a certain contemporary singer, who enjoys greater fame than the present artist, might emit. There is something unavoidably American about the *Basilio* of John Gurney, but having once admitted and faced this fact, there is much fine, dark bass tone to admire, and the *La Calunnia* comes off very well indeed. Lorenzo Alvary is a deadly accurate singer as *Don Bartolo*, singing the role with a somewhat lighter tone than one is accustomed to. Lucille Browning, the *Berta*, sings her one aria with excellent tone and style.

The ensembles are often sung with a breath-taking speed and precision, demonstrating that the cast has been admirably drilled by Mr. Bamboschek, the enthusiastic and excellent conductor of the set. Comic passages, such as the celebrated shaving-scene, get across with the vividness of an actual performance.

No one has quite the flexibility of voice of the legendary Neapolitan School of Velocity of sixty or eighty years ago, but that is not to be expected in this age of dramatic singing. However, for those interested in such matters, let them seek out an old record by the famous Neapolitan tenor, Fernando de Lucia of the *Ecco ridente in cielo* from the present opera, and they will be amazed to hear what a singer of that period could do with the Rossinian turns and florid scale-passages. That is indeed a lost art.

Suffice it to say that the present album is a very fair exposition of the florid singing we hear today. The recording is for the most part admirable. Once or twice, as in the case of our *Figaro*, Mr. Ramirez, it might be said to be over-brilliant. D.

Three Operatic Arias. Lily Pons (soprano) with Columbia Opera Orchestra conducted by Pietro Cimara. 3-10" discs (C-17313D to C-17315D) in album. Columbia Set M-505. \$2.75.

Donizetti: Lucia di Lammermoor—Regnava nel silenzio and Quanto rapito in estasi (Act I). (Sung in Italian.) (C-17313D.)

Delibes: Lakmé—Pourquoi dans les grands bois? (Act I). (Sung in French.) (C-17314D.)

Meyerbeer: Dinorah—Ombre légère (Act II). (Sung in French.) (C-17315D.)

After her splendid debut on Columbia records with the album from *La Fille du Regiment*, the present small album of three representative 19th century opera arias by Lily Pons comes as a distinct disappointment. We don't know when we have heard the diminutive French prima-donna so badly recorded. The general impression is an astringent and acidulous one, the reproduction being often gritty and nebulous. Nor was Miss Pons in good voice when these arias were made, for her singing is often hectic and unsteady, with familiar deviations from pitch and unfocused tones in the middle register. All this is a great pity, as there was sore need of an up-to-date recording of the *Regnava nel silenzio* from the first act of *Lucia di Lammermoor*, one of the most charming and interesting examples of Donizetti's double-arias. Miss Pons chooses to sing the number half a tone higher than it is written, thus heightening the tenuous, elfin quality of her voice. The *Pourquoi dans les grands bois?* from Delibes' *Lakmé* is charmingly conceived by the singer, but is marred by tonal unsteadiness and Miss Pons' proximity to the microphone. Under happier circumstances than the present ones apparently were, this might have been a most charming record. The *Shadow Song* from Meyerbeer's *Dinorah* concludes the album. The extreme flexibility of Miss Pons' voice is well displayed in this stupider of all coloratura arias, but the recording is none too good. Only Galli-Curci was able to give this piece—which is but a display of rapid scales—a certain charm and atmosphere. Miss Pons, at least, for the present writer, does not succeed in doing this. One also hesitates to endorse the practice of splitting up arias on two sides of a ten-inch record. D.

VOCAL

Gretchaninov: Cradle Song. One side, and **Mossorgsky: Within Four Walls.** Paul Robeson (baritone) with piano accompaniment by Lawrence Brown. 1-12" disc (C-71367D). \$1.

Recordings by the great Negro baritone, Paul Robeson, now appear with Columbia labels. Mr.

Robeson has chosen for his first Columbia record two Russian songs which he sings very effectively in English. Lawrence Brown, who has assisted him in most of his recordings, supplies sympathetic accompaniments. The singing and the reproduction are both of the first order.

CHORAL



This Is My Country. Fred Waring and his Pennsylvanians. 4-10" discs (D-18267 to D-18270) in album. Decca Set 310. \$2.50.

The Star Spangled Banner. One side, and *America the Beautiful.* (D-18267.)

The Marines' Hymn. One side, and *Coast Guard Forever.* (D-18268.)

The Caissons Go Rolling Along. One side, and *The Army Air Corps* (Official Song). (D-18269.)

This Is My Country. One side, and *Sky Anchors.* (D-18270.)

Fred Waring and his Glee Club; with Stuart Churchill (tenor) and orchestra. 3-10" and 1-12" discs (D-18301 to D-18303; D-29120) in album. Decca Set 315. \$3.

The Rosary. One side, and *Ave Maria.* (D-18301.)

The Bells of St. Mary's. One side, and *In a Monastery Garden.* (D-18302.)

Were You There When They Crucified My Lord? One side, and *The Lord's Prayer.* (D-18303.)

Eili, Eili. One side, and *The Lost Chord.* (D-29120.)

It has been ten years since Fred Waring has made any recordings. Oldtimers will remember the popularity of his dance records, and will perhaps be surprised to find that his glee club, consisting of the whole band with the addition of three female and eighteen male voices, a total of fifty-six, is the feature of his present recordings. The two albums listed above certainly contain a variety of selections from *The Star Spangled Banner* to the Negro spiritual *Were You There When They Crucified My Lord?*

Unquestionably Mr. Waring designs his programs for the enjoyment of the great masses, and judging from his radio popularity, he has succeeded very well. The present records were doubtless released by Decca with the same thought in mind. If we will consider them in that light, we'll not criticise them—just say a lot of folks will probably enjoy them very much. These albums do not pretend to contain a group of musical masterpieces—just a bunch of records that you and the kiddies and the plumber may think are swell.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CA—Co.-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MU—Musicraft, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

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PHILADELPHIA, PA., U. S. A.

VOL. 10. NO. 5

JULY 1942

By mail to any address
50c. per year

THINGS are happening quickly and without warning in the record industry. Victor announced recently that they will not manufacture any more "M" sets for the duration, except those sets that are available only in the "M" pressing. In other words those sets that are available in automatic sequence will be made in that form only. The idea, of course, is to simplify production and lessen the inventory of the manufacturer and dealer. Although the playing of automatic sets on a manual phonograph is quite a nuisance, it can be done, but manual sets cannot be played on any automatic instruments except the Capehart and the new RCA Victor, which plays both sides of the disc in sequence. On these two instruments "DM" automatic sets may be used, but after one-half of the set is played the records must be taken from the instrument and reshuffled. As "M" sets are much more convenient for those persons who have either of these two instruments or manual phonographs, these folks are losing no time in picking up the sets in "M" sequence they wish while they are still available in the dealers' stocks.

Long lists of "cut-out" items are constantly being received from the major record manufacturers. These lists contain discs that will not be pressed for the duration. As we have mentioned before, it might be well for those collectors, who have lists of items that they wish to add to their libraries, to check with their dealers without further delay. Some of the records that appear on the "cut-out" lists will very likely be available again after the war is over, but in our opinion a great many of them will not be pressed again.

A bit of good news reached the studio the other day. One of the large manufacturers who has been making records from solid stock will soon convert its process to the laminated method.

This will mean that many times as many records may be made from the same amount of shellac. We do hope, however, that this manufacturer will thoroughly test its new product before it is placed upon the market. Laminated records are of course entirely practical and have some advantages over solid stock discs. Columbia has used the laminated process with great success for many years. However, there is probably a trick in making discs in this manner. Edison tried it years ago and the record surfaces "checked" like the varnish on a piano. Columbia also had some difficulty with this "checking" when the "Royal Blue" records were issued some fifteen years ago. One great advantage of the laminated records is that they do not break easily—it is almost unheard of to receive a set of Columbia records from the factory with a broken or cracked record in it. This cannot be said of other makes, as collectors know. It is not only the annoyance of finding a cracked record in a factory sealed set that is unpleasant, but the endless time it takes to have the damaged disc replaced causes the greatest inconvenience to both the customer and the dealer. Perhaps the shortage of shellac will prove a blessing in disguise.

* * *

The fact that the government will not permit the use of steel for the manufacture of phonograph needles has caused many collectors to lay in a large supply of this very necessary accessory. Just a word of warning in this connection. Keep your needles in a thoroughly dry place—steel needles will rust in humid weather. We would not suggest buying too many because, as a matter of fact, the best steel needles are imported from Switzerland and a constant supply is being received from that source via the Swiss merchant marine, which seems to travel the seas unhindered. We understand that the Swiss

ships are painted white and are brightly illuminated at night and so far not one of them has been torpedoed. However, if you use sapphire needles, it might be well to lay away a spare or two. These do not rust and the available supply of sapphires has been reserved for use as bearings in various instruments used by the armed forces. If you use fibre or thorn needles, you have apparently nothing to worry about. The very fine BCN needles are still available from England, and there is no shortage of the domestic brands. Sharpeners for these are scarce—if you will need a new one in the near future better get it at once.

ORCHESTRA



Weingartner Memorial Album. Wagner: Die Götterdämmerung—Siegfried's Rhine Journey and Siegfried's Funeral March. Paris Conservatory Orchestra conducted by Felix Weingartner. 2–12" discs (C-71384D and C-71385D) in album. Columbia Set X-224. \$2.50.

Columbia was quick in releasing an album to commemorate the recent death of the distinguished conductor Felix Weingartner. It is singularly appropriate that they selected the *Götterdämmerung* excerpts for such an occasion. Admirers of Weingartner will lose no time including this set in their libraries.

However, considering the greatness of the music, we must, in all fairness, deal with the album as an ordinary release and discuss its merits as a musical performance. We do not feel that the *Rhine Journey* is properly presented by Weingartner because of the extremely rapid pace he chooses, particularly on the second record side, where the real "Rhine Journey" section commences (that which precedes it is more or less related to the "Dawn" music). Weingartner is even faster than Toscanini, whose recent release of these same excerpts (Vic. M-853) was discussed in the January issue of *The New Records*. At that time we suggested hearing the old Victor recording by Karl Muck to appreciate the expansiveness of this music, and we still have the same convictions. Weingartner fares better in the Funeral Music, as his tempo is reasonable and his interpretation has depth. Of the modern recordings of the *Funeral Music*, this new one is, in fact, the best; and as present day tastes invariably applaud rapid-paced performances, there will be many who will relish his *Rhine Journey*. These persons will do well to purchase this set, for it is two records compared to the three records in Toscanini's mentioned above. (The *Rhine Journey* and *Funeral Music* are each complete on one record in the present set.) We need only add that the Paris Conservatory Orchestra plays very well and is recorded excellently. S.

Ravel: Le Tombeau de Couperin. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 2–10" discs (C-19006D and C-19007D) in album. Columbia Set X-222. \$2.

There is something undeniably poignant in the release of this suite by Ravel, *Le Tombeau de Couperin*, at this point of world-chaos, when great sacrifices are called forth from every one of us. For each movement of this little suite was dedicated by Ravel to a friend of his—a soldier—who had fallen in the last great war.

The suite, begun in the summer of 1914, was originally written for the piano alone, but shortly after 1918, Ravel scored it for small orchestra. The new version had its first performance in 1920, and it is of interest to know that Pierre Monteux and the Boston Symphony were responsible for its first performance in America.

It is a fine-grained, sophisticated little work, beautifully and sensitively scored, and each one of these *tonal wreaths* makes a somberly dignified and refined tribute to the memory of those who made the supreme sacrifice in a war which is already assuming its place amid historic distances.

There have been already two recorded versions of *Le Tombeau de Couperin*—one by Pierre Coppola and the Orchestra of the Paris Conservatory and the other by the late Philippe Gaubert and the same orchestra—but neither of these can compare with the present graceful version either for clarity of reproduction or for precision and sensitiveness of interpretation. D.

Mozart: Symphony No. 38 in D major, K.504 "Prague." London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3–12" discs (C-71369D to C-71371D) in album. Columbia Set M-509. \$3.50.

We do not know what vintage the recording of this symphony is, but it is not in the English catalog for 1939-40; yet for a modern British recording, it is not a good example. Most London Philharmonic reproduction is good, but the present recording of the Mozart "Prague" Symphony is almost entirely non-resonant, and lacking in life—very much of a studio job. This is unfortunate, for otherwise it might have helped the finished product, although Beecham's deliberateness would still probably have hampered matters.

When compared to the Bruno Walter recording with the fine old Vienna Philharmonic Orchestra (Vic. M-457), one realizes that Beecham is fussing around with the music to the detriment of it. Beecham may be more revealing and clarifying, but nothing is gained by it, for one does feel the enjoyable freedom and refreshing motion found in Walter's set. In spite of the severe hall echo of the Walter set, the superb finish and tone of the Vienna Philharmonic, and the gorgeous quality of their strings make this album more desirable than the newer

Beecham one. Columbia also issued, not so long ago, a set of the *Prague Symphony* by Stock and the Chicago Orchestra, which is rather mild and lacking in conviction, although well recorded.

Immediately preceding the "last three" Mozart symphonies, *Symphony No. 38* is known as the "Prague" because of its initial performance in that city, a city which was very fond of Mozart, and received the present symphony with wild acclaim when the composer premiered it there. Its outstanding characteristic, however, is its form, being in three movements with the traditional minuet omitted. One does not miss it, as the symphony is beautifully proportioned, and abounds in the lovely melodies unique with Mozart. The "Prague" should be as familiar as any of the last three symphonies of Mozart, and the Walter recording is a fine way to get acquainted with it. S.

J. Strauss: Three Delightful Waltzes. Songs of Love Waltz, Op. 114 and Morning Papers Waltz, Op. 279. Vienna Philharmonic Orchestra conducted by Clemens Krauss. *You and You Waltz, Op. 367* (from *Die Fledermaus*). Vienna Philharmonic Orchestra conducted by Erich Kleiber. 3-12" discs (V-11-8215 to V-11-8217) in album. Victor Set DM-907. \$3.50.

Three of the less hackneyed Strauss waltzes performed by the incomparable Vienna Philharmonic Orchestra conducted by two distinguished conductors. Both of these conductors have appeared in this country conducting our major orchestras. Kleiber gave many memorable concerts, finely programmed, with the New York Philharmonic. Krauss conducted, among others, the Philadelphia Orchestra. Both of these gentlemen know how to properly present a Strauss waltz, and the real Viennese flavor is surely between the covers of this album. As such, it might be considered an accomplishment for them, for they are certainly not beer garden maestri—Krauss' conducting of *Der Rosenkavalier* is said to be a model presentation of that opera. By comparison we can recall numerous Strauss records played by other celebrated conductors that smack of everything from Hollywood to their own individual stylistic tendencies. Here, then, is Strauss as he should be played; at least when a full symphony orchestra is used.

It is too bad that we cannot unreservedly endorse this album, for many listeners will immediately recognize the records as a product of a recording era of eight or ten years ago. They have been in the HMV English catalog a number of years. The lead-in grooves have been added to the outside edge of all the records, but the grooves are not carried all the way in to the label and may not operate on some record changers. Each waltz covers two record sides, but being pressed in "DM" sequence only, they are not available singly, except *Morning Papers*, which happens to be complete on the last record (V-11-8217), and happens also to be the best one in the album. For those not affected by the above mentioned reservations, this set is undoubtedly a "must" for your library. S.

Beethoven: Symphony No. 8 in F major, Op. 93.

NBC Symphony Orchestra conducted by Arturo Toscanini. 3-12" discs (V-11-8218 to V-11-8220) in album. Victor Set DM-908. \$3.50.

Concerning the release of this album of the Beethoven *Eighth Symphony*, a Victor blurb writer says, "I get a great wallop out of the way Maestro Toscanini handles this symphony, and I think you will, too. If that orchestra wasn't in a lather when it finished the recording, then I miss my guess. Talk about drive and sock!" To which we add, "Amen." We too were in a lather from listening to it.

The outstanding characteristic of Toscanini's conducting is the speed with which he usually takes every work. When this is the result of sincere vitality it's inspiring, but when it's just virtuoso batoning it's merely perspiring. The album in discussion is a borderline case. One must consider that, although written in a dismal and adverse time of Beethoven's life, the *Eighth Symphony* is about his most jovial, and can easily stand a vigorous interpretation. Weingartner and Koussevitzky each have the necessary vitality, and in addition have a certain freedom and abandon which allow us to enjoy and realize the good nature and humor of this work. Toscanini's is so taut and brittle that we were deathly afraid to enjoy the work, we rather sat in awe. The fault may not be entirely Toscanini's, for the recording was made in the notorious studio 8-H, and has the usual bite and crispness, as well as the familiar harsh, unnatural tone of non-resonant studios.

So Toscanini fans will hail this set as a typical example of the work they admire, and the anti-enthusiasts of studio recordings will avoid it. We advise other interested persons to listen to the Koussevitzky or Weingartner recordings; and we hope the next Toscanini recordings will again be products of Carnegie Hall. S.

Kern: Scenario for Orchestra on Themes from Show

Boat. Janssen Symphony of Los Angeles conducted by Werner Janssen. 3-12" discs (V-11-8212 to V-11-8214) in album. Victor Set DM-906. \$3.50.

The first recording of this work was issued by Columbia several months ago and was reviewed in the March issue of *The New Records*. The Columbia version was played by the Cleveland Symphony Orchestra under the direction of Artur Rodzinski, the gentleman who inspired its composition and who first brought it to the attention of the musical public. This album was a great success and numerous copies of it have been sold throughout the country. Victor now offers its version under the direction of Werner Janssen. If we hadn't heard Rodzinski's rendition, we would have raved over the present recording. It is a swell job, but we think the earlier version is to be preferred. The Cleveland Symphony under Rodzinski's direction is hard to beat in works of this character.

Scriabin—trans. Spier: **Two Etudes**. National Symphony Orchestra conducted by Hans Kindler. 1-12" disc (V-11-8150). \$1.

LaSalle Spier's colorful orchestral transcriptions of two etudes for piano by the Russian composer and mystic, Alexander Scriabin, give Mr. Kindler excellent opportunities to display the ability of his fine National Symphony Orchestra. This is a record that almost any music lover can enjoy, and one that might be added to any program where a couple of short selections are needed to complete it. The reproduction is of the best.

J. Strauss: The Gypsy Baron—Treasure Waltz. Pittsburgh Symphony Orchestra conducted by Fritz Reiner. 1-12" disc (C-11800D). \$1.

Mr. Reiner might have devoted his talents to something more important than the present selection, and the Columbia recorders might have been more careful with their controls. At points in this recording the music becomes so soft that it is merely squeaks. This may be overcome to some extent if you will turn up the volume control on your phonograph well above average room volume.

Brahms: Hungarian Dances No. 1, No. 2, and No. 7. Indianapolis Symphony Orchestra conducted by Fabien Sevitzky. 1-12" disc (V-11-8223). \$1.

These popular selections are "duck soup" for Mr. Sevitzky, and he turns out spirited performances that are bound to please all and sundry. As the reproduction is top-notch, this is a disc that should enjoy a wide sale.

CHAMBER MUSIC



Weiss: Three Movements for Wind Quintet. Ary Van Leeuwen (flute), Alexander Du Voir (oboe), Alfred Peterson (clarinet), Adolph Weiss (bassoon), Wendell Hoss (horn). 2-12" discs (three sides) (CA-5016 and CA-5017). \$2.50.

This pair of discs is definitely for those who are interested in modern music—atonal in character. It is not the sort of music that one can appraise in a hearing or two. One's ear must become accustomed to its strange harmonies. One must be initiated to appreciate it—the initiation will take more than a day or two and considerable effort on the part of the novitiate.

The composer, Adolph Weiss, was born in Baltimore in 1891. His father was a pupil of Busoni. The son learned the bassoon and at one time played with the New York Philharmonic Symphony. He studied composition with Weidig in Chicago, Lilienthal and Rybner in New York, and Schönberg in Vienna. In 1932 he was awarded a Guggenheim Fellowship. While his works follow the lines of the Viennese atonalists, Schönberg feels that he is too independent a personality to be considered a pupil of his.

CONCERTO



Grieg: Concerto in A minor, Op. 16. Artur Rubinstein (piano) with the Philadelphia Orchestra conducted by Eugene Ormandy. 3-12" discs (V-11-8209 to V-11-8211) in album. Victor Set DM-900. \$3.50.

Without exception, all previous recordings of the Grieg *Piano Concerto* are surpassed by this magnificent new set by Rubinstein and Ormandy with the Philadelphia Orchestra. We could not imagine a finer performance or better reproduction. From the very start with its tremendous descending solo passage, through to the majestic closing chords, Rubinstein realizes all the niceties of the score with a virile sense of proportion and taste that shades any other performance we ever remember hearing. There is sentiment and feeling, to be sure, but no saccharine, mannered, overdressed playing that is invariably found in renditions of this music. Ormandy's accompaniment is the last word in coordination, together with being brilliant in itself. The recording engineers have captured everything with excellent balance and timbre, and their job as a whole is unrivalled today.

Strangely enough, the issuing of this masterpiece was prompted admittedly by the revolting popularity, at present, of a swing arrangement of obvious portions of the music. Following hard on the heels of the Tchaikovsky *Piano Concerto* swing success, the same demented shallow pates attacked Grieg, and have, of course, similarly treated numerous other items of the classic repertoire. Oh well, after all, the quest for original material is no doubt deservedly difficult for musicians of such genre. And we can practically forgive them when we consider that they are responsible for a rebuttal in favor of the original in the issuance of this remarkable album.

The music itself is hardly in need of comment or elucidation, for its typical over-ripe romanticism has wide appeal. It only needs Rubinstein to rescue it, and refresh it with a reasonable sense of proportion and understanding. S.

OPERA



Massenet: Le Cid—Pleurez, pleurez, mes yeux (Act III). One side, and **Massenet: Hérodiade**—Il est doux, il est bon (Act I). (Sung in French.) Suzanne Sten (mezzo-soprano) with Columbia Opera Orchestra conducted by Erich Leinsdorf. 1-12" disc (C-71368D). \$1.

This is one of the finest vocal records we have heard in some time. Not that the music as music is so great, but Miss Sten's renditions are masterpieces in the realm of fine singing. This disc is certainly worth investigation.

Meyerbeer: Dinorah—Shadow Song (Act II). Lily Pons (soprano) with Victor Symphony Orchestra. (Sung in French.) 1-12" disc (V-11-8225). \$1.

Miss Pons offers her interpretation of this famous coloratura aria. If you like vocal gymnastics, you'll probably like this one.

PIANO



Oscar Levant in a Recital of Modern Music. Oscar Levant (piano). 4-10" discs (C-17333D to C-17336D) in album. Columbia Set M-508. \$3.50.

Gershwin: Prelude No. 1 and **Prelude No. 3.** One side, and **Gershwin: Prelude No. 2.** (C-17333D.)

Debussy: Les Collines d'Anacapri (from "Twelve Preludes"). One side, and **Debussy: Jardins sous la Pluie** (from "Estampes"). (C-17334D.)

Jelobinsky: Etude No. 1 and **Etude No. 2, Op. 19.** One side, and **Shostakovich: Prelude in A minor, Op. 34, No. 2** and **Polka** (from "Age of Gold"). (C-17335D.)

Ravel: Menuet (from "Sonatine"). One side, and **Levant: Sonatina—First Movement: Con ritmo.** (C-17336D.)

There is unusual interest in this little album with its very representative contents of the pianistic gifts of Oscar Levant. This is Mr. Levant's first important album of records, and after hearing what he has to offer on eight sides of four ten-inch discs, we would say that it is a most successful one.

Mr. Levant begins his little recital with the late George Gershwin's *Three Preludes*. Though there is an antiquated version of these delightful pieces by the composer himself, and a later and better-recorded version by Jeanne Behrend, it is safe to venture a guess that it will be Levant's playing of this distinctive music, which requires a particular style, that will remain the definitive interpretation. Nothing that Levant does in this album equals his playing of the Gershwin pieces, which does not mean that he is not highly successful with the rest of his selections. Of unusual interest is the first recording of any music by the young Soviet composer Valery Jelobinsky. These two *Etudes*—modern, trenchant utterances—make one want to hear more. The two Debussy preludes, *Les Collines d'Anacapri* and *Jardins sur la Pluie*, will perhaps not succeed in obliterating memories of these pieces recorded by Cortot and Gieseking; nevertheless, Mr. Levant can stand on his own interpretive feet with apologies to no one.

Delving further into the album, there are two well-executed pieces by Shostakovich, a *Menuet* by Ravel, and Mr. Levant's own composition—the first movement from a *Sonatina*—which is naturally of much interest. This last piece reflects the thoroughly modern, restless, energetic spirit of the man who composed it. These qualities, balanced by an unusual musical sensitivity, are much in evidence throughout the album which — by the way — is excellently recorded. D.

J. Strauss—arr. Rosenthal: **Carneval de Vienne.** Moriz Rosenthal (piano). 1-12" disc (V-11-8175). \$1.

A medley of tinkling tunes played by the veteran concert pianist, Moriz Rosenthal. Not a record to get particularly excited about, and certainly one that will not add to Mr. Rosenthal's celebrity.

VOCAL



Nelson Eddy in Concert Favorites. Nelson Eddy (baritone) with orchestra conducted by Robert Armbruster. 4-10" discs (C-17328D to C-17331D) in album. Columbia Set M-507. \$3.50.

Keel: Trade Winds. One side, and **Keel: Mother Carey.** (C-17328D.)

Wolfe: Shortnin' Bread. One side, and **Robinson: Water Boy.** (C-17329D.)

Stock: Route Marchin'. One side, and **Felman: Boots.** (C-17330D.)

Mozart: Marriage of Figaro—*Se vuol ballare* (Act I) and *Non più andrai* (Act I). (Sung in Italian.) (C-17331D.)

Despite various and sundry shortcomings, there is much that is attractive and appealing in this newest album of selections by Nelson Eddy. Unfortunately, and militating against a fuller endorsement of this album, is the fact that Mr. Eddy is least successful with the most important music he tackles—namely the two selections from Mozart's *Nozze di Figaro*—and most successful with the music which is least important. Thus such pleasant little ditties as Wolfe's *Shortnin' Bread* and Robinson's *Water Boy*—pieces that have become as much part of the American musical-scene as *Old Man River* or *St. Louis Blues*—receive a treatment from Mr. Eddy that is thoroughly valid and authentic. The same can be said of the two attractive settings by Keel of poems by John Masfield—*Trade Winds* and *Mother Carey*. *Trade Winds* is unusually well sung, with excellent tone and diction, and is perhaps the most attractive of the baritone's present selections. The two Kipling poems, *Route Marchin'* and *Boots*, set to obvious but not ineffective music by Stock and Felman, respectively, display Mr. Eddy's considerable talent for this kind of dramatic and dialectic specialty. So far so good, but with the singing of the Mozart excerpts, Mr. Eddy comes a cropper. Obviously, the singer is under the mistaken impression that smooth tone-production and clear-cut diction are quite sufficient for the successful projection of Figaro's two arias. That this is wholly a wrong approach on the part of Mr. Eddy is evident after hearing the first four bars of the *Se vuol ballare*. Here is a complete absence of textual sense; sense of the situation; of the irony demanded by the music; of the restless, volatile, trigger-brained character of Figaro. In Mr. Eddy's version one only finds a great peace, a great lethargy and plenty of smooth tone. The *Non piu andrai* fares somewhat better, but Mr. Eddy would have done well, before recording it, to

have listened carefully to Ezio Pinza's superbly vital record of this aria. He might have learned something.

Robert Armbruster supplies unusually attractive accompaniments, especially fine in the two Keel songs.

As to the recording—we wish that sound engineers would make an end of approaching such small, intimate, encore pieces as *Water Boy* and *Shortnin' Bread*, as though they were recording Hagen's Call to the Vassals in *Götterdämmerung*. D.

Kalman: Countess Maritza—Play Gypsies, Dance Gypsies and Czardas and **Kalman: Sari**—Love's Own Sweet Song. One side, and **Léhar: Paganini**—Love Is Like a Breeze in May. (Sung in English.) James Melton (tenor) with Victor Symphony Orchestra conducted by Don Vorhees. 1-12" disc (V-11-8224). \$1.

A group of light opera melodies that are well known to most of us sung with spirit by the popular radio and concert artist, James Melton. Fine orchestral accompaniments are supplied by the Victor Symphony under the direction of Don Vorhees. A grand record for a warm evening.

Rossini: La Danza. (Sung in Italian.) One side, and **Wieniawski**—arr. Kiepura: **Kujawiak**. (Sung in Polish.) Jan Kiepura (tenor) with piano accompaniments by Otto Herz and Wolfgang Rebner respectively. 1-10" disc (C-17332D). 75¢.

It is always good news when we have a record by the popular tenor Jan Kiepura. Here are two spirited songs sung in his best manner. His many fans will welcome this disc.

Firestone: If I Could Tell You. One side, and **Mendelssohn: On Wings of Song**, Op. 34, No. 2. Richard Crooks (tenor) with Victor Symphony Orchestra conducted by Charles O'Connell. 1-12" disc (V-11-8241). \$1.

Two pleasing melodies, one old and the other new, sung in Mr. Crooks' most charming manner. *If I Could Tell You* is the popular theme song of the Firestone Hour. Well recorded.

Moussorgsky: Child's Evening Prayer. One side, and **Moussorgsky: Song of the Flea**. Nelson Eddy (baritone) with orchestra conducted by Robert Armbruster. 1-10" disc (C-17312D). 75¢.

Nelson Eddy tackles these Russian songs in English and does a very good job of it. His amusing rendition of the famous *Song of the Flea* is particularly commendable. The reproduction is first class.



DICTION

Mine Eyes Have Seen the Glory. Helen Hayes (speaking) with Victor Concert Orchestra conducted by Roy Shields. 2-12" discs (V-11-8221 and V-11-8222) in album. Victor Set M-909. \$2.50.

We were immensely surprised when we played these recordings and we believe that most of our readers will be also. We just couldn't realize that Miss Hayes' reading of these familiar selections could be very thrilling; certainly we did not think that we would ever wish to hear them more than once. We have already played them several times, and each time with greater enjoyment. Three things make these recordings so truly enjoyable and exciting. The excellence of Miss Hayes reading and the fervor of her renditions might be mentioned first. The fine musical background which has been supplied by the distinguished composer, Mr. Kurt Weill. And last but not least the care and intelligence exhibited by the Victor recorders. All in all, it is a magnificent job splendidly done. We don't know, but we rather guess that RCA Victor's Ronald Wise, who was largely responsible for the fine recording of *The Barber of Seville* which was released last month, had a hand in the production of this set, which is surely outstanding in its field.

The selections which Miss Hayes reads are: *Battle Hymn of the Republic*; *The Star Spangled Banner*; *America*; *Pledge to the Flag*; and *Beat! Beat! Drums!* R.



BAND

Songs of the Service. Victor Military Band conducted by Leonard Joy with The Four Clubmen. 5-10" discs (V-27812 to V-27816) in album. Victor Set P-117. \$3.

A timely album of band records with vocal choruses consisting of selections representing the various services in our armed forces. The various pieces are: *Anchors Aweigh* (Navy); *Semper Paratus* (Coast Guard); *The Caissons Go Rolling Along* (Artillery); *Crash On! Artillery* (Coast Artillery); *The Marine Hymn* (Marine Corps); *Song of the Signal Corps*; *The Army Air Corps*; *Song of the Army Engineers*; and *The Infantry—Kings of the Highway*. All of these selections are well recorded by the Victor Military Band under the able direction of Leonard Joy.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MU—Musicraft, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 10. NO. 6

AUGUST 1942

By mail to any address
50c. per year

WE have had many inquiries lately asking whether we intend to continue the publication of *The New Records* throughout the war period. Our answer is that just as long as new records are released we will continue to issue our little bulletin each month. As a matter of fact, things look a little brighter for the record industry. A new non-profit organization, with the popular orchestra leader Kay Kyser at its head, Records for Our Fighting Men, Inc., has been formed to see that a steady stream of phonographs and records are sent to the men in the service. The money for this purpose will be raised by collecting scrap records and selling them to the record manufacturers. The American Legion will assist in this work and already tons of old records have been collected and forwarded to the various manufacturers. This seems like a grand idea. It will make music of all kinds available for our men in the fighting forces and it will give our record manufacturers a huge quantity of scrap records which they need very badly. Many persons who would not bother to take their old records to their dealers will be more than glad to give them to the American Legion collectors when they call.

As we finished the above paragraph, the July issue of the famous English magazine, *The Gramophone*, was laid on our desk, and we turned to the first page and found a stirring editorial by Compton Mackenzie, its founder, and editor for over twenty years. In the course of his editorial Mr. Mackenzie says:

"I have just been spending a crowded five weeks in London. . . . Among innumerable impressions of every kind none was deeper than

the impression made upon me by the vitality of the gramophone. . . . It is true to say that never since recorded music was made available has recorded music been so precious as it is today. So intense is this vitality of the gramophone that it is overcoming the most fantastic difficulties and obstacles in a way that those who are fully aware of those difficulties and obstacles still find hardly credible. This vitality is reflected in the support which our own paper receives. . . . Our circulation has reached the maximum attainable under present conditions."

More power to you, Mr. Mackenzie! Despite bombings, threats of invasion, submarines, and what have you, *The Gramophone* has reached us promptly each month. Certainly if you can carry on under such conditions, we should find it comparatively easy to see that *The New Records* continues to reach its readers.

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IMPORTANT NOTICE. All prices quoted in *The New Records* are list prices exclusive of excise tax. In ordering please add 5% to list prices quoted.

ORCHESTRA



Moussorgsky—orch. Stokowski: Pictures at an Exhibition. All-American Orchestra conducted by Leopold Stokowski. 4-12" discs (C-11805D to C-11808D) in album. Columbia Set M-511. \$4.50.

Among the greatest masterpieces of orchestration of all time would easily be included the amazing transcription by Leopold Stokowski of the Moussorgsky *Pictures at an Exhibition*. For this discussion we will not decide whether or not Stokowski has done any injustice to Moussorgsky's intentions, or whether

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Ravel or the other transcribers have better succeeded in preserving the character of the music. After all, when one views a fine oil painting, one hardly quibbles over the obvious fact that the artist did not precisely capture the color of the ocean or the sunset—no, one accepts the beauty of the picture for the general effect it produces, or for the talent displayed by the artist. And so with *Pictures at an Exhibition*, we must admit that there is probably no one today who can so colorfully use the orchestra as Stokowski, and in this instance he does so with stunning effect. Stokowski admittedly aimed to preserve and express the Slavic character of the music, and in many places he has used the orchestral palette to this effect. But the total result is a vivid, brilliant, colorful suite that efficaciously portrays the stories of the various pictures. And the masterful genius of the orchestration is equally manifest in the performance. Stokowski's orchestration would sound weird in the hands of an unimaginative conductor, but the illustrious Leopold can certainly harness an orchestra, or better still, bring out of them effects undreamed of by others.

It is doubly unfortunate then, that Columbia was not able to record this gorgeous music in a manner to fully convey its power and color. They nowhere near approached Victor's reproduction when the same music was recorded by the Philadelphia Orchestra (Set M-706), and no fair review would fail to mention the atrocious breaks between record sides of the new Columbia set. Everything is broken up and continued to the next side, and when they reach the last record side, there is exactly $1\frac{1}{8}$ " of grooves. Such stupid engineering. Recorded music is suffering immensely from the bungled technical possibilities in the many recordings made by the talented All-American Orchestra. The only advantage of the Columbia set is, as usual, the quiet surfaces. S.

D'Indy: Symphony on a French Mountain Air, Op.

25. San Francisco Symphony Orchestra conducted by Pierre Monteux, with Maxim Schapiro (piano). 3-12" discs (V-11-8233 to V-11-8235) in album. Victor Set DM-913. \$3.50.

It is easy to recognize the performance of this work to be superior to the music. Monteux' love for and knowledge of the French repertoire produces a work beautifully interpreted and performed. The *Symphony on a French Mountain Air* is music that is charming and engaging, but "light" and lyric, and makes little demand on the listener. The French mountain air, which is the basis of the whole work, is immediately set forth in the introduction, and can be heard frequently in all three movements of the work. The role of the piano in this symphony amounts to more

than another orchestral instrument, but it is never used as the stellar attraction, such as in a concerto. Maxim Schapiro plays with the requisite "airiness" and collaborates very well with the orchestra. The reproduction is, of course, fine.

This symphony is also known as the *Cévenole*, because its basic melody (referred to above) is a folk tune d'Indy heard in the Cévennes, a mountain range where he had a summer home. Vincent D'Indy, a pupil of Franck, led a life that was full and worthwhile, and varied. As a composer, conductor, lecturer, critic, and teacher, he was sincere and original. His many activities did not permit a great volume of composition, but all that he wrote was scholarly, and in the final analysis it proves to be more scholarly than attractive. There are in all his works moments of great beauty, but his consummate technical skill surpassed his inspiration.

A recording of the *Symphony on a French Mountain Air* is currently listed in the Columbia catalog (M-211) performed by Marguerite Long and the Concerts Colonne Orchestra conducted by Paul Paray, which is a competent performance, but second to the new Monteux version. S.

Elgar: Pomp and Circumstance Marches Nos. 1, 2, 3, and 4, Op. 39. Toronto Symphony Orchestra conducted by Sir Ernest MacMillan. 2-12" discs (V-11-8226 and V-11-8227) in album. Victor Set M-911. \$2.50.

Four military marches by the distinguished English composer, Sir Edward Elgar, played with fine spirit by the Toronto Symphony under the direction of Sir Ernest MacMillan. All of them have been played time and time again, but the first is particularly well known by the title *Land of Hope and Glory*. During these depressing times we can certainly stand a little cheering up, and these inspiring marches will surely help a lot. This is especially true when they are presented as they are on these discs. Fine reproduction makes this a set that may be recommended without reservation.

Weber: Der Freischütz—Overture. Cleveland Orchestra conducted by Artur Rodzinski. 1-12" disc (C-11817D). \$1.

Numerous recordings of this popular overture are now available—an outstanding one by the London Philharmonic under the distinguished direction of Sir Thomas Beecham. To save time compare the present rendition with that one. We think Sir Thomas has the edge but that is, of course, a personal opinion.

F. Couperin—arr. Milhaud: **Overture and Allegro from La Sultane Suite**. St. Louis Symphony Orchestra conducted by Vladimir Golschmann. 1-12" disc (V-11-8238). \$1.

The Saint Louis Symphony under the direction of Vladimir Golschmann now appears on Victor records. The selection of Milhaud's orchestration of the Couperin *Overture and Allegro*, which was originally written for chamber music quartet, is indeed a very happy choice. It is just the type of symphonic music that most music lovers will enjoy. If you like the Bach orchestral transcriptions, which have been so popular with record enthusiasts, you will certainly enjoy this work of Bach's French contemporary. Golschmann's playing is in excellent taste and the reproduction is of the best.

Brahms: Variations on a Theme by Haydn, Op. 56a ("St. Antoni Chorale"). Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 2-12" discs (C-11813D and C-11814D) in album. Columbia Set X-225. \$2.50.

Mitropoulos has stiff competition with this set, for the Toscanini recording of the Brahms *Variations on a Theme by Haydn* has been pronounced ideal by record collectors for years (Victor M-355). The reproduction in the Toscanini album is rather harsh, with the soft parts too soft and the loud parts too loud. The present Mitropoulos one is recorded with a more reasonable dynamic range. Mitropoulos does not surpass Toscanini in interpretation, although his performance is a worthy one, to be sure, and one not lacking in clarity and contrast. Columbia also has a version of the *Variations* in its catalog, played by Weingartner and the London Philharmonic Orchestra (X-125) which will be the choice of many for its reproduction—warm, round, and typical of the London Philharmonic recordings, as well as for Weingartner's competent reading. Weingartner is more controlled than either Mitropoulos or Toscanini, and, of course, loses some sharpness, contour, and contrast thereby.

Brahms' *Variations on a Theme by Haydn* consist of the theme "St. Antoni Chorale," eight variations, and a finale. It was really his first orchestral composition, excepting the serenades, which are little more than exercises (although charming ones). Written for full symphony orchestra, the *Variations* were the precursor of his symphonies. One can, therefore, easily appreciate their place in musical history. Interesting also along this line is what else was going on in music at the time of their composition (1873): Wagner was composing *Götterdämmerung*; Debussy,

a lad of fourteen, entered the Paris Conservatory; Johann Strauss, Jr., nearly fifty, was waltzing the world; Tchaikovsky had yet (three years) to compose his *Fourth Symphony*; Rachmaninoff was born. Aside from any such importance attached to the *Variations*, they remain his finest orchestral effort, surpassing his symphonies in the opinion of many. S.

Dubensky: Stephen Foster—Theme, Variations, and Finale. Three sides, and **Dubensky: Fugue for Eighteen Violins**. Indianapolis Symphony Orchestra conducted by Fabien Sevitzyky, with L. Zawisza (violin). 2-12" discs (V-11-8228 and V-11-8229) in album. Victor Set DM-912. \$2.50.

Dubensky, a member of the New York Philharmonic Symphony Orchestra, has taken several Stephen Foster themes, *Old Folks at Home*, *Oh, Susannah*, and *Beautiful Dreamer*, and fashioned an innocuous and not highly original work. Anyone devoted to Foster's music and liking dressy arrangements will be pleased with the Dubensky creation, for it is good summer fare, and is not in bad taste. Don't be surprised when you hear the tones of a banjo rising from the orchestral strains, for it is handled well, and the brief pizzicato section at the end of the second record side is quite clever and charming. No program notes accompanied the review copy of this album, so it is not possible to ascertain whether this is supposed to be a rather serious work, or just a nicely arranged group of Foster tunes for warm weather listening and general relaxation. If it is the latter, one must congratulate Dubensky for not following the popular taste by decorating the music with gobs of sugary slush in the Kostelanetz manner; for while he employs novel orchestral effects they are not as a rule saccharine.

Fabien Sevitzyky has long since been recognized for his efforts on behalf of the American composer and modern music generally. He performs the music with understanding and authority, and the Indianapolis Orchestra for the most part plays well. Their playing of the little pizzicato section, referred to above, is perfect.

The *Fugue for Eighteen Violins* in nine groups of two is an entirely different kind of work from the Foster variations. It is skillfully contrived, and invites repeated hearings. It was written for and dedicated to Leopold Stokowski. The performance here is good, the latter half being exceedingly well played. The reproduction throughout is of excellent quality. S.

CHAMBER MUSIC



Dohnányi: Serenade in C major, Op. 10. Jascha Heifetz (violin), William Primrose (viola), Emanuel Feuermann (violoncello). 3-12" discs (V-11-8179 to V-11-8181) in album. Victor Set DM-903. \$3.50.

As far as we are able to ascertain, this is a first time on records for this *Serenade in C major, opus 10*, by the distinguished Hungarian composer, Erno von Dohnányi.

Dohnányi, one of the most famous and interesting of living composers, was born in Pressburg (now Bratislava), Hungary, in 1877. He studied at the conservatory at Budapest, where his remarkable and altogether outstanding talent as a pianist was instantly recognized. He developed quickly into one of the leading virtuosos of his time, and toured both Europe and the United States with unvarying success. For ten years he taught piano at the Berlin Conservatory, and in 1915 he went to direct the conservatory in Budapest. In 1931 he was Musical Director of the Hungarian Broadcasting Service.

The present composition is written for violin, viola and 'cello. Dohnányi's blending of the classic form and the romantic spirit, as a true descendant of Brahms, is ever apparent in this interesting and intricately scored piece of chamber music. The work—one of considerable length—is divided into numerous short sections, bearing the following sub-titles: *Marcia, Romanza, Scherzo, Tema con Variazione*, and *Rondo Finale*.

It would seem almost superfluous to inform our readers that the Messrs. Heifetz, Primrose and Feuermann give a superlative performance; this was a foregone conclusion. But it is also a pleasure to report that technically the album is one of the best to come out of the RCA Victor studios in recent months. D.

Beethoven: Quartet No. 9 in C major, Op. 59, No. 3 ("Rasoumovsky No. 3"). Seven sides, and **Beethoven: Quartet No. 5 in A major, Op. 18, No. 5—Minuet.** Budapest Quartet. 4-12" discs (C-71375D to C-71378D) in album. Columbia Set M-510. \$4.50.

Of Beethoven's three quartets, Opus 59, commissioned by and dedicated to Count Rasoumovsky, the third is generally the favorite and doubtless the finest. The "trio of quartets" were composed six years after the Opus 18 quartets, during which time Beethoven produced the second, third and fourth

symphonies, the third and fourth piano concertos, the violin concerto, a dozen sonatas, and *Fidelio*. It is easy to realize the vast difference between the Opus 18 and the Opus 59 quartets, when one comprehends such a list. The third Rasoumovsky quartet, here recorded, is a rather happy work (unlike the other two), and even the second movement, "Andante con moto," is not mournful, but placid. This may account for its strange quality, although it obviously fits the work as a whole very well, by preserving the bright nature of the work. The third movement is a menuetto, while the breathtaking finale is a fugue, powerful—even triumphant!

The Budapest Quartet play this work with a brilliance and finish that beggars description. Heretofore the best recording was by the Leners (Col. M-51); Victor also had one by Busch (M-171). But they are out of the picture with the new one, for the Budapest Quartet has been matched only by the Columbia recorders, who captured the performance with thrilling realism. And this they did without over-amplification, but with room resonance and good balance. The Budapest Quartet series for Columbia remains one of the phonographic delights of the times. S.

Bach: Brandenburg Concerto No. 4. Marian Head (violin), Alfred Mann and Anton Winkler (recorders), Edith Weiss-Mann (harpsichord), string ensemble from Curtis Institute of Music, conducted by Ezra Rachlin. Five sides, and **Telemann: Bourée.** Edith Weiss-Mann (harpsichord). 3-12" discs (MW-105 to MW-107) in album. Hargail Set MW-105. \$4.00.

This unusual and altogether charming set of records should not be overlooked by anyone who is really interested in the music of the immortal Bach. Here we have the *Brandenburg Concerto No. 4* in the original instrumentation for recorders and strings. The graceful simplicity of this recording will surely appeal to all those who find the atmosphere and the music of another age of interest. The artists upon these discs are of the first order and even the most critical will find little if anything to criticize in their performance. The last side of the third record contains a lovely little piece for harpsichord which fits in very nicely with the music that goes before it. As the reproduction is of the very best, we may recommend this album most highly.

CONCERTO



Gershwin: Concerto in F. Oscar Levant (piano) with the Philharmonic-Symphony Orchestra of New York conducted by Andre Kostelanetz. 4-12" discs (C-11818D to C-11821D) in album. Columbia Set M-512. \$4.50.

This most recent recording of the *Piano Concerto in F* by the late George Gershwin is not by any means an unexpected arrival in the field of recorded music. If one stops to consider that Columbia has both Oscar Levant and Andre Kostelanetz on its lists, the combination of these two artists emerges as an entirely logical choice—a combination which turns out to be a *natural* for Gershwin's nostalgic music.

The *Concerto in F* is less hackneyed and consequently not so well known as the same composer's *Rhapsody in Blue*. Familiarity with Gershwin's structural and melodic idiom have rendered the *Concerto* less startling than when it was first heard in Aeolian Hall on February 12th, 1924, performed by Paul Whiteman, with the composer at the piano. But the freshness of Gershwin's ideas, his gracious gift for melody, his knack for putting into music the color and feeling of the period in which he lived—the *Roaring Twenties*—is still apparent to anyone who listens to his concerto today.

Oscar Levant, at the piano, and Andre Kostelanetz, in charge of the New York Philharmonic, are two artists who have both insight and sympathy for Gershwin's music. It is indeed difficult to imagine a better or more definitive performance.

The *Concerto* has been recorded three times before. Roy Bargy and Paul Whiteman gave an authentic version several years ago on Columbia (M-280), but the recording is hopelessly primitive and outmoded. The same combination made a badly abbreviated but better recorded version for Decca (Set 57). Then came RCA Victor with their splendid version by Jesus Maria Sanroma and the Boston "Pops" under Arthur Fiedler (M-690). Brilliant as this recording was, there were many who found the reading by Messrs. Sanroma and Fiedler too scholarly and precise, too lacking in the proper feeling for the jazz element. And so it is with this in mind that we heartily endorse the present and most recent version of the *Concerto in F*, which cannot be criticized for lacking the right feeling and approach. Technically, the recording is excellent.

D.

PIANO



Beethoven: Theme and Variations in F major, Op. 34. Three sides and **Beethoven: Theme and Variations in E flat major, Op. 35** ("Eroica"). Claudio Arrau (piano). 4-12" discs (V-11-8134 to V-11-8137) in album. Victor Set DM-892. \$4.50.

Here is a wholly delightful album which should satisfy and enchant all lovers of piano music, for Claudio Arrau presents herein two sets of Beethoven variations—in F major, Op. 34, and in E flat major, Op. 35, the latter known as the *Eroica* variations. Looking through the various catalogues and lists of recorded music, it would appear that there are no versions of these two sets of variations prior to those which appear in the album now under discussion. RCA Victor was fortunate in having such a pianist as Claudio Arrau at hand, for he is eminently suited to the classic style as he has so conclusively demonstrated already in his album of Mozart sonatas. Mr. Arrau has the artistic discipline, the clarity of tone and the breadth of conception so necessary for the successful projection of Beethoven's music. As a result, we have an album which is an unquestioned delight.

Beethoven composed both these sets of variations at Heiligenstadt during the year 1802. It was the same year that he was composing his *Second Symphony* and his musical growth was flowering slowly and surely into its true and ultimately titanic splendor. It is interesting to note that the theme used in the first set is one of the few original ones used by Beethoven as a basis for his variations. The theme of the second set—in E flat major—has been used by Beethoven in four different compositions beside the present one, notably as the theme for the *finale* of the Third Symphony (the *Eroica*).

The reproduction of the piano tone in this album is admirable, Mr. Arrau's limpid touch lending itself with peculiar facility to the work of the RCA technicians.

D.

Scriabine: Sonata No. 6, Op. 62. Emma Criscuolo Gagliardi (piano). 2-10" discs (PC-19 and PC-20). \$1.25 each.

Another in Paraclete's series of recordings of Scriabine's piano works—well up to the standard set by the earlier discs. If you are interested in the compositions of this Russian composer and mystic, you will find this pair of discs certainly worth investigation. The piano reproduction is excellent.

Debussy: Clair de Lune. One side, and **Debussy: La Cathedrale Engloutie.** E. Robert Schmitz (piano). 1-12" disc (V-11-8240). \$1.

In adding the name of Elie Robert Schmitz to its impressive list of recording artists, Victor brings to the attention of music lovers everywhere an important musical personality. Mr. Schmitz is an ardent Debussy enthusiast and many persons place him in the front rank of the present interpreters of the great French composer's piano music. The present recordings will, in our opinion, strengthen this contention. Debussy at his best, is our way of describing this record, and we urge all those who are interested in that composer's music to investigate this disc.

Mr. Schmitz was born in Paris in 1889 and studied at the Conservatoire. He toured the United States in 1919; in 1920 he founded the Franco-American Musical Society which was incorporated in 1923 as Pro Musica. He has been president of this organization since its beginning. His many concert tours and his teaching at various music schools has made him many friends throughout the United States, who will, we are sure, be very happy to know that Victor is now making his recordings generally available.

VOCAL



Songs of George M. Cohan. Mordy Bauman (tenor) with Ray Bloch and his Orchestra. 4-10" discs (C-36561 to C-36564) in album. Columbia Set C-89. \$2.50.

The release of Warner Brothers' picture "Yankee Doodle Dandy," which depicts the life of George M. Cohan, has caused a definite demand for recordings of his songs. Columbia adequately meets this demand with this attractive little album containing eight of Mr. Cohan's best loved selections very nicely sung by Mordy Bauman. They are: *Over There*; *You're a Grand Old Flag*; *Give My Regards to Broadway*; *Yankee Doodle Boy*; *Little Nellie Kelly*; *You Remind Me of My Mother*; *Harrigan*; and *Mary's a Grand Old Name*.

To the younger generation these good old songs simply mean a movie featuring James Cagney, but to us oldtimers, who remember the turn of the century and the gallery seats at two-bits per, they mean something entirely different. They mean an America, not quite so "colossal," one that did not move quite so rapidly, but one that had many virtues that now seem to be gone forever.

Bach: Was mir behagt, ist nur die munt're Jagd (Birthday Cantata)—Schafe können sicher weiden, Katherine Harris (soprano) with accompaniment by Alfred Mann and Anton Winkler (recorders), Edith Weiss-Mann (harpsichord), Lucy Weiss (viola da gamba). 1-10" disc (MW-104). \$1.

A lovely little Bach aria with a most attractive traditional accompaniment. As one listens to this recording he is carried back to the period of the composer and can easily imagine that he is in Bach's studio hearing this music just as the great composer heard it himself. A record not to be overlooked by the discerning.

Rodgers: I Married an Angel—I Married an Angel and Little Work-A-Day World. 1-10" disc (C-4294M). 75¢.

Rodgers: I Married an Angel—Spring Is Here and I'll Tell the Man in the Street. 1-10" disc (C-4295M). 75¢.

Nelson Eddy (baritone) with orchestra conducted by Robert Armbruster.

These four selections from Mr. Eddy's new picture do not add anything to his musical stature, but they will probably add greatly to his record royalties when his many fans hear of them. They are typical musical comedy arias built up with the aid of a chorus and orchestra under the direction of Robert Armbruster.

OPERA



Puccini: Tosca—Vissi d'arte (Act II). (Sung in Italian.) One side, and **Massenet: Herodiade—Il est doux, il est bon** (Act I). (Sung in French.) Rose Bampton (soprano) with Victor Symphony Orchestra conducted by Wilfred Pelletier. 1-12" disc (V-11-8237). \$1.

Miss Bampton's many admirers will welcome this splendid record and will very likely quickly point out the great development of this artist's truly fine well-rounded voice. If you would like to add a Bampton record to your collection, we can heartily recommend this one. Mr. Pelletier supplies an adequate and sympathetic musical background for both of these well-known operatic arias.

CHORAL



Kyrie (12th Cent.—Mode VIII, Mass XII, Pater Cuncta) and **Adoro te Devote** (13th Cent.—Mode V). One side, and **Palestrina: O Bone Jesu** (XVI Cent. a capella) and **Remondi: O Sacrum Convivium** (a capella). St. Francis de Sales Men and Boys Choir, Philadelphia, directed by Albert J. Dooner. 1-10" disc (NCS-1050). \$1.

Dooner: Ave Regina and **Agnus Dei**. One side, and **Dooner: Sanctus** and **Benedictus** (Agnus Dei, Sanctus and Benedictus—from Missa Cor Jesu Sacratissimum). St. Francis de Sales Men and Boys Choir, Philadelphia, directed by Albert J. Dooner. 1-10" disc (NCS-1052). \$1.

The two discs listed above were made by one of the most famous Catholic choirs in Philadelphia and will be of particular value to those who are interested in music of this character. The first disc contains music hundreds of years old, while the second gives examples of the work of the choir's present director and organist. All of the selections are interesting and show what an intelligently trained choir composed of men and boys can do. There is nothing particularly remarkable about the quality of these voices but the skill exercised in their training is immediately evident to the discerning. The recording which has been very carefully done is highly satisfactory.

Song of the Volga Boatmen (arr. Koenemann). One side, and **The Twelve Robbers**. (Sung in Russian.) General Platoff Don Cossack Chorus conducted by Nicholas Kostrukoff. 1-12" disc (V-11-8152). \$1.

If you haven't a recording of *Song of the Volga Boatman*, and you would like to have one, the present version is probably the best of the long list available.

Dear Mr. President. The Almanac Singers conducted by Earl Robinson. 3-10" discs (KN-305 to KN-307) in album. Keynote Set 111. \$2.75.

Here is a unique album containing "hill billy" songs right up to the minute. The famous Almanac Singers are responsible for the words of all of the songs and some of the tunes. These ballads are intended to be taken seriously, whether you take them that way or not depends upon you. The titles readily indicate the nature of the songs themselves. They are: *Dear Mr. President*; *The Sinking of the Reuben James*; *Round and Round Hitler's Grave*; *Belt-Line Girl*; *Side by Side*; and *Deliver the Goods*.

Yale Glee Club. Yale Glee Club conducted by Marshall Bartholomew. 4-10" discs (C-36461 to C-36464) in album. Columbia Set C-79. \$2.50.

Whether you are an alumnus of Yale or not, if you like fine a cappella singing by a male chorus, you will thrill to these outstanding records. The Yale Glee Club is perhaps the most famous college glee club in America. Since 1847 its various concert tours have included the key cities of the United States, South America and Europe. Columbia is to be congratulated for bringing this eminent organization to the attention of music lovers everywhere through the medium of these splendid recordings.

The first disc in this album contains songs of the Yale campus: *'Neath the Elms*; *Wake Freshman Wake*; *The Whiffenpoof Song*; and *A-Roving*. The second contains the following sea chanties: *Away to Rio*; *My Johnny was a Shoemaker*; and *Shenandoah*. American folk songs are contained on the third: *Careless Love*; *Cindy*; and *Po' Ol' Laz'rus*. On the last record will be found the following Negro spirituals: *Battle of Jericho*; *Animals A-Comin'*; and *Couldn't Hear Nobody Pray*. As the recording has been very carefully done, this album can be enthusiastically recommended.

ORGAN



Bach—arr. Fox: **Arioso** (Sinfonie from Church Cantata No. 156). One side, and **Vivaldi**—arr. Middleschulte: **Adagio** (Third Movement from Concerto Grosso in D minor, Op. 3, No. 11). Virgil Fox playing the organ in Girard College Chapel, Philadelphia. 1-12" disc (V-11-8236). \$1.

Virgil Fox's earlier recording met with widespread acclaim from organ enthusiasts and thus the present disc should have a waiting market. It is certainly the most important single disc on this month's list. Both sides contain music that may be easily enjoyed, and Mr. Fox's superb renditions are worthy of the highest praise. The organ reproduction is first-class.

VIOLIN



Gounod—arr. Sarasate: *Faust—Fantaisie* (Waltz).

One side, and Ravel: *Pièce en Forme de Habanera*.

Erica Morini (violin) with piano accompaniment by Max Lanner. 1-10" disc (V-10-1011). 75¢.

In announcing this disc to its dealers Victor claims the "introduction of a new artist." Certainly Miss Morini is not a new artist. The only thing new about her is the spelling of her first name. When she previously made records for Victor starting in 1921 the spelling was with a *k* instead of a *c*—Erika. It is interesting to note that one of her first recordings in the acoustic days was Sarasate's arrangement of the *Faust Waltz* which appears on one side of the present disc. Miss Morini, as oldtimers will recall, was a child prodigy in Europe before World War I, and at the age of nine appeared as a soloist at a concert directed by the great Arthur Nikisch. As we recall she was in her late teens when she first appeared in concerts in America shortly after the close of the war. Miss Morini was born in Austria of semi-Italian parentage.

We are very glad to note that she has signed a new contract with Victor for she is certainly one of the greatest women violinists of our time, and we shall be looking forward to her future recordings. The two selections chosen for the present disc are extremely popular with lovers of violin music and should find a ready market. Both the playing and the recording deserve high praise. R.

"My Favorites." Fritz Kreisler (violin) playing his own compositions, accompanied by the Victor Symphony Orchestra conducted by Charles O'Connell. 3-12" discs (V-11-8230 to V-11-8232) in album. Victor Set M-910. \$3.50.

Caprice Viennois. One side, and *Tambourin Chinois*. (V-11-8230).

Liebesfreud. One side, and *Liebeslied*. (V-11-8231).

Schön Rosmarin. One side, and *La Gitana*. (V-11-8232).

Fritz Kreisler has appeared before the musical public for over a half-century and during that time has probably brought as much joy to music lovers everywhere as any living artist. Now at age sixty-seven he has re-written the orchestrations of these six favorite pieces of his and preserved them for all times by means of these superb recordings. The pieces were

originally composed by the great violinist many years ago when he was a young artist struggling for recognition. All of them are well-known and are just the sort of selections that may be enjoyed by everyone regardless of the degree of his musical appreciation. With an excellent picture of Mr. Kreisler in colors on the cover, this album will make a most acceptable gift for anyone who has a phonograph upon which to play the records. An added feature is the splendid orchestral background supplied the soloist by the Victor Symphony Orchestra under the direction of Charles O'Connell.

Dvorák: *Humoresque No. 7, Op. 101*. One side, and Schumann: *Träumerei*. Nathan Milstein (violin) with piano accompaniment by Artur Balsam. 1-10" disc (C-17337D). 75¢.

Two popular trifles sympathetically played by Mr. Milstein. Splendidly recorded.



DICTION

Catholic Prayers. Recited by Rev. Cornelius B. Collins, LL.D. 1-10" disc (NCS-1046). \$1.

Christ's Farewell Address. One side, and The Parables of Mercy. Miriam Davenport Gow (speaking). 1-10" disc (NCS-1044). \$1.

Records are becoming more useful in many different ways. The two listed above should be of value in every Catholic home. The first one contains "the prayers which are ordinarily said by the faithful of the Catholic Church." They have been said by the Rev. Cornelius B. Collins, Religious Consultant, National Catholic Community Service, Washington, D. C., and may very well be used in the religious instruction of children and as examples by those of more mature years. Among the more than a dozen prayers to be found on this record may be mentioned: *Sign of the Cross*; *The Lord's Prayer*; *Hail Mary*; *Glory be to the Father*; and *Apostles' Creed*.

On the second record Miriam Davenport Gow, Professor of Speech and Drama, College of Chestnut Hill, recites most effectively and with seeming reverence, Christ's Last Discourse to His Apostles from the Gospel of St. John, and the Parables of the Good Shepherd and the Prodigal Son from the Gospel of St. Luke.

The recording in both cases has been most carefully done and the results obtained are excellent.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Hargail, MU—Musicraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

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PHILADELPHIA, PA., U. S. A.

VOL. 10. NO. 7

SEPTEMBER 1942

By mail to any address
50c. per year

DESPITE the shortage of shellac and the many other difficulties that now beset the record industry, a new company has been formed to issue recordings. It is the Bost Record Co. with offices and recording studio in New York City. This company is very fortunate in securing the services of Mr. Herbert H. Borchardt, who has recently come from France to make his home in this country. Mr. Borchardt is well known in the international record market, having held important positions with Polydor in both Germany and France. The purpose of the new company is to issue albums of records that do not conflict with items that are already available in the catalogues of the "Big Three."

Several albums are now in the dealers' stocks and three of them are reviewed in this issue of *The New Records*. Under VOCAL you will find Bost Album ES1 *The Songs of Early America*, and ES3 *Latin-American Typical and Folk Songs*. Under HARPSICHORD will be found Bost Album ES2 *The Evolution of Piano Music*. All of these albums are highly specialized and will only appeal to certain groups of persons who are particularly interested in the subject covered by the recordings. Of the three, the most important is ES2 *The Evolution of Piano Music*. This album was compiled by the distinguished musicologist, Curt Sacks, and is the first of a series that will cover the history of piano music from the beginning until the present day. The first volume covers from 1350 until 1700.

Albums of recordings by Kurt Baum, of the Metropolitan; Francisco Mignone, Brazilian composer-pianist; the Hungarian pianist, Miklos Schwalb, and other important, though not

perhaps well-known, artists are in preparation by the Bost recorders.

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Now that a very large majority of record collectors have automatic instruments with the drop type mechanism, the matter of issuing important recordings that take two sides of a disc presents a problem. They cannot be played, except manually, and after one has become used to playing records automatically it seems like a big chore to jump up and turn them over after a side has been played. Several readers have suggested that a selection that takes two sides be doubled with another appropriate piece that also takes two sides and that the two numbers be issued in a two-pocket album arranged in automatic sequence. This seems like an excellent idea to us and should not be at all difficult to do. We are very sure that manufacturers would find that a recording that is concluded on the second side, and that sells only moderately well, might be matched up with another such recording and that the sale of the two-record set would be much greater than the sum of the sales of the two individual discs. In this connection, we are thinking particularly of a number of popular operatic overtures that fit very nicely on two record sides. As it wouldn't cost much to try this idea, it seems to us that it is certainly worth the effort.

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ORCHESTRA



Williams: A London Symphony. Cincinnati Symphony Orchestra conducted by Eugene Goossens. Nine sides, and **Bizet: L'Arlésienne Suite No. 2—Farandole.** London Symphony Orchestra conducted by Eugene Goossens. 5-12" discs (V-11-8253 to V-11-8257) in album. Victor Set DM-916. \$5.50.

We urge anyone who has not yet made an acquaintance with Vaughan Williams' *London Symphony* to do so at the first opportunity. Here is program music which is clever and entertaining, written with consummate skill, and entirely euphonious. And that is more than could be said of the average twentieth century symphony. Completed in 1913, the *London Symphony* underwent revisions twice, and in its final form, the third version was first performed in 1920. It has since been performed, too infrequently, in America, but we doubt if ever more resplendently than by Goossens, who fortunately was chosen for the present recording. He is thoroughly familiar and in complete sympathy with such music; the net result is all one could wish for. As previously, the reproduction of the Cincinnati Orchestra is clear and brilliant, representative of the best in present day recording technique. Contributing greatly to this is the resonant hall, without which no recording is life-like. The current album supersedes the only other recording which was on Decca, and which was recently cut-out along with all Decca classical records. That performance by Sir Henry Wood was admirable, although Goossens loses none of the music, and obviously has far superior reproduction.

The program notes which accompany the album are full and interesting. We could add little of interest here, but would like to recall that the *London Symphony* is a series of pictures of London, and even more than that, it is a reflection of the London spirit. Opening at daybreak by the river Thames, the symphony portrays the bustle of morning traffic, then a scene of dusk, and includes tragedy, suffering, laughter, and all the mystery of a great city. And we feel it is greatly to Williams' credit that these pictures are so beautifully conjured without benefit of extravagant or ridiculous percussions and other claptrap of modern program music. It's all pleasant orchestral music. The *Farandole*, on the final side, is superb. S.

Sibelius: Symphony No. 5 in E flat major, Op. 82. Seven sides, and **Järnefelt: Praeludium.** Cleveland Orchestra conducted by Artur Rodzinski. 4-12" discs (C-11832D to C-11835D) in album. Columbia Set M-514. \$4.50.

There could be no more welcome additions to Columbia's catalog than some new recordings of the Sibelius symphonies. We rather thought Beecham might be persuaded to make some while in this country, but Rodzinski was chosen for this presentation, and excellent are the results. The only other recording of the *Fifth Symphony* of Sibelius currently listed is the Victor one (M-474) by Koussevitzky and the Bos-

ton Symphony, which contains also in the same album *Pohjola's Daughter*. There was previously a fine version of the symphony by Kajanus and the London Symphony Orchestra. The present performance by Rodzinski is also a fine one, and in our opinion the most desirable. The reproduction, needless to say, is superior to either of the older sets mentioned above, for this set excels in clarity and power. Furthermore, this album is far more subtle than the Koussevitzky set, as a comparison of the first sides of each will reveal. It may be Rodzinski, or it may be the sound technicians, or both, but the Columbia set is in better balance throughout. We must admit there are times when Koussevitzky's treatment is characteristically broader, and the closing chords in the final movement of his set have slightly more weight and finality, yet Rodzinski has his moments, and as a whole turns in a balanced and polished performance. Not to be slighted either is the charming little *Praeludium* of Järnefelt on the eighth side, suavely done by the Clevelanders.

Although completed in 1915, the *Fifth Symphony* was twice revised by Sibelius, and in its present form was completed in 1919. It is a model of compactness, and inasmuch as it was written while Finland was at war, it is not the sombre work his *Fourth Symphony* is. With concert audiences everywhere, particularly in America, it is a prime favorite, and the present recording will doubtless be likewise with record enthusiasts. S.

R. Strauss: Don Juan, Op. 20. National Symphony Orchestra conducted by Hans Kindler. 2-12" discs (V-11-8251 and V-11-8252) in album. Victor Set DM-914. \$2.50.

The November, 1941, issue of *The New Records* contained a review of the recording of *Don Juan* played by the Pittsburgh Symphony Orchestra conducted by Fritz Reiner (Col. X-190). We had nothing but praise for this reading and recommended it above all others. We still do. The present recording by Hans Kindler is good, and is quite well recorded, but it lacks the taut brilliance and excitement of the Reiner performance. From the opening bar to the finish Reiner does not let one moment escape the listener, he practically commands concentration with his electric performance. Kindler, fast seeking the crown of king of the lush, frequently allows Don (Juan) to wander rather far in the most sentimental and mannered excursions. True, Don Juan was Don Juan, well known for his amorous experiences, but Richard Strauss has composed an extremely brilliant and exciting tone poem about him, and Reiner's understanding of matters is quite to be preferred to anything else we have ever heard.

A Frenchman, Paul Landormy, wrote an interesting (and often amusing) "History of Music" in which he claims Richard Strauss dominated all German symphonists of the close of the nineteenth century. He continues with the idea that Strauss was endowed with a poetic as well as a musical soul, that of a thinker nourished on the Nietzschean philosophy,

who wrote a series of symphonic poems in which he transcribed with extraordinary exuberance his romantic pessimism, his ironic contempt for men, and his haughty individualism. Landormy continues with mentioning three of Strauss' works and his *Don Juan*, and saying they "are merely essays." He then analyzes briefly a number of his later works. Well, we must say it was some "essay" and do wish more such trifles were in the orchestral repertoire. S.

Tchaikovsky: Suite No. 3 in G major, Op. 55—Theme and Variations (final movement). Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 2-12" discs (C-11826D and C-11827D) in album. Columbia Set X-226. \$2.50.

Tchaikovsky composed the *Suite in G*, from which the present excerpt is taken, during the summer of 1884, and it was given its first performance by von Bulow, an ardent believer in Tchaikovsky's genius, on January 24, 1885, at a Petersburg concert of the Russian Musical Society. The *Suite* scored a great and popular success with the audience.

The present *Theme and Variations*, chosen by John Barbirolli for recording, constitutes the fourth and last movement of the *Suite in G*. The first three movements of this seldom played work—an *Elegy*, *Waltz* and *Scherzo*—in the light of present-day taste are hardly worth preserving because of their trivial, almost *salon music* characteristics, but the *Theme and Variations* can still give pleasure and stir interest. They are further proof of Tchaikovsky's ingenious brilliance and elegance as a composer, of his resourcefulness in instrumentation and variety of effect. All this is to be found in this fine set which John Barbirolli and the Philharmonic-Symphony Orchestra of New York perform with the proper virtuoso abandon music of this kind cries for. That Barbirolli has an unshaken belief in this score is apparent after listening to a few bars of the opening record. It is one of his best offerings to date. The recording marks an advance for Columbia, as we were pleased to find in these records little of that brash and somewhat overwhelming brilliance with which they have plagued some of their past albums. D.

Grieg: Peer Gynt Suite No. 2, Op. 55. Indianapolis Symphony Orchestra conducted by Fabien Sevitzy. 2-12" discs (V-11-8163 and V-11-8164) in album. Victor Set M-902. \$2.50.

In 1876, Grieg collaborated with the great Norwegian dramatist, Hendrik Ibsen, in presenting a dramatic version of *Peer Gynt* with incidental music. Grieg spent two years in preparing the 22 musical numbers for this presentation. Later, eight of the numbers were arranged in two orchestral suites of which the present is the second. While the second is not as well-known as the first which contains the ever-popular *Morning*; *Death of Ase*; *Anitra's Dance*; and *In the Hall of the Mountain King*, it is music in the same vein and should have a wide popular

appeal. The second suite is composed of *Ingrid's Lament*; *Arabian Dance*; *Return of Peer Gynt*; and *Solvejg's Song*. Fabien Sevitzy and the Indianapolis Symphony give a performance that is entirely satisfactory in every respect, and as the reproduction is of the best, we do not hesitate to recommend this album most highly. Not great music but very pleasant to listen to.

Moussorgsky—arr. Kindler: Boris Godounov—Love Music (Act III). One side, and **Shostakovich: Polka** (from *The Age of Gold Ballet*). National Symphony Orchestra conducted by Hans Kindler. 1-12" disc (V-11-8239). \$1.

On this disc we have the music of Russia of a couple of generations ago and of the immediate present. Both selections are purely Russian. Dr. Kindler has arranged the *Love Music* from *Boris Godounov* for modern symphony orchestra and in doing so has done an excellent piece of work. It is bound to be attractive to all those who like music of this character. On the reverse side of this record will be found the acrid wit of the modern musical prophet of Russia, Dmitri Shostakovich, as exemplified by the *Polka* from his famous ballet *The Age of Gold*. Both selections have been splendidly performed under the direction of Dr. Kindler. The reproduction is highly satisfactory.

J. Strauss: Egyptian March, Op. 335 and Persian March, Op. 289. 1-10" disc (V-10-1019). 75¢.

J. Strauss: Indigo March, Op. 349 and March (from the *Gypsy Baron*). 1-10" disc (V-10-1020). 75¢.

Boston "Pops" Orchestra conducted by Arthur Fiedler.

Not everyone knows that the great Waltz King also wrote some mighty attractive marches. Arthur Fiedler demonstrates this fact in a big way on these two inspiring discs. Plenty of spirit and orchestral color abound in these catchy marches. They are right down the Boston "Pops" alley, and they go to town with them no question. Sparkling reproduction is an added feature.

Wagner: Siegfried—Forest Murmurs. Pittsburgh Symphony Orchestra conducted by Fritz Reiner. 1-12" disc (C-11831D). \$1.

A modern recording of this orchestral selection so popular with all symphony orchestras has been needed for sometime. Mr. Reiner supplies this need in a most satisfactory way with this splendid rendition by the Pittsburgh Symphony. The reproduction is excellent.

Tchaikovsky: Nutcracker Suite, Op. 71a. Philadelphia Orchestra conducted by Eugene Ormandy. 3-12" discs (V-11-8247 to V-11-8249) in album. Victor Set DM-915. \$3.50.

The review copy of this album did not reach our studio in time for the current issue. It will be reviewed in the October issue of *The New Records*.

CONCERTO



Chopin: Concerto No. 1 in E minor, Op. 11. Edward Kilenyi (piano) with the Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 4-12" discs (C-11840D to C-11843D) in album. Columbia Set M-515. \$4.50.

While much of Chopin's music may be too sentimental for many ears, even more of his music is usually played with too much sentiment and definite tendency to undermine what strength might lie beneath the spontaneity of the music. It is, therefore, pleasing to hear Kilenyi perform the *First Concerto*, for he has to us a more straightforward approach. The Rubinstein version (Vic. M-418) particularly fails in this respect in the second movement, where he indulges excessively in slushy phrasing. However, Rubinstein plays the other two movements beautifully, and frequently with greater artistry than Kilenyi. The concerto taken as a whole, would seem to be in better balance in the Kilenyi edition, while Rubinstein's is more striking and contrasting—the high spots higher. As for the reproduction, they are of different schools; Victor is rather mellow, Columbia brilliant and revealing. Mitropoulos does about all one could with the barren score.

The *Concerto No. 1 in E minor, Op. 11*, was the second concerto Chopin wrote, but as it was published first, it became known as the first. It is a more engaging work than the one known as the *Second Concerto*, although both were composed at about the same time. Successful in short works, Chopin had little to offer in an extended form such as the concerto. It is easy to see why he did not compose more of them, for even his shorter works are in no way related to the larger form of a concerto. Preludes, Waltzes, Etudes, etc., are mainly "accompanied melody" with no polyphonic treatment. Their appealing melodies, finely wrought harmonies, and subtle colorings, coupled with their great warmth and feeling make them outstanding. It is these same qualities which Chopin enthusiasts seek in the concertos, rather than the mastery of concerto form found in Mozart or Beethoven. S.

CHAMBER MUSIC



Halvorsen: Passacaglia (from Handel's Harpsichord Suite No. 7 in G minor). Jascha Heifetz (violin) and William Primrose (viola). 1-12" disc (V-11-8151). \$1.

Albert Sammons and Lionel Tertis' recording of this charming bit of chamber music for violin and viola unaccompanied has been a favorite of ours since it was first released in England some eight or ten years ago. We have often suggested it to persons who like unusual chamber music selections in the refined mood of the classical school. We are delighted to welcome the new rendition by Messrs. Heifetz and Primrose. The listing of this new recording by Vic-

tor will bring this altogether lovely bit of music to the attention of many music lovers who otherwise probably would know nothing of it. Here is a disc that the discerning should not overlook.

Beethoven: Quartet No. 8 in E minor, Op. 59, No. 2 ("Rasoumovsky No. 2"). Coolidge Quartet. 4-12" discs (V-11-8260 to V-11-8263) in album. Victor Set DM-919. \$4.50.

The Coolidge Quartet continues with its project of issuing the complete list of Beethoven String Quartets in chronological order. They are of universal excellence as those who have acquired the earlier releases can testify.

CHORAL



Norwegian Songs of Freedom. (Sung in Norwegian.) Zion Norwegian Lutheran Church Chorus directed by Agnes Forde. 3-10" discs (KN-530 to KN-532) in album. Keynote Set K-114. \$2.75.

This timely album contains a number of Norwegian songs that are typical of the fighting spirit of the people of that heroic land. They have been splendidly recorded by the Zion Norwegian Lutheran Church Chorus under the direction of Agnes Forde. An excellent booklet, with interesting notes on each selection, the Norwegian text and an adequate English translation, adds greatly to the understanding of these unusual recordings.

This album contains: *Ja, Vi Elsker* (Norwegian National Anthem); *Vaar Gud Han Er Saa Fast En Borg* (A Mighty Fortress is Our God), this hymn was sung in front of Trondheim Cathedral on February 1, 1942, when the Gestapo denied the worshippers entrance to the great church; *Vi Vil Oss Et Land* (The Song of Freedom) dates from the century-long struggle for independence which was achieved in 1905; *Norske Flygere* (Norwegian Flyers) was dedicated to the Royal Norwegian Air Force by Dr. Sigmund Skard, the librarian of the Royal Academy of Science of Trondheim; *Alt For Norge* (All for Norway) was published anonymously in the underground papers after the invasion of Norway; and *Hjemmefrontens Sang* (Song of the Home Front) is an old folk tune which has acquired new words and has become the song of the Underground Army that is carrying on the fight inside Norway.

ORGAN



Taylor—trans. Courboin: Dedication (from "Through the Looking Glass"). Dr. Charles M. Courboin playing the organ of the American Academy of Arts and Letters, New York City. 1-10" disc (V-10-1007). 75¢.

Dr. Courboin has made this charming transcription for organ from Deems Taylor's well-known orchestral suite *Through the Looking Glass*. Those who enjoy organ music in the quiet mood will find this little disc very much to their liking. It is splendidly recorded.

OPERA



Lily Pons in Mozart Arias. Lily Pons (soprano) with orchestra conducted by Bruno Walter. 3-10" discs (C-17345D to C-17347D) in album. Columbia Set M-518. \$2.75.

Die Zauberflöte—Queen of the Night Aria (Act II). One side, and *Le Nozze di Figaro*—Voi che sapete (Act II). (Sung in French). (C-17345D).

Die Entführung aus dem Serail—Ach, ich liebe (Act I). (Sung in Italian). (C-17346D).

Die Entführung aus dem Serail—Welche Wonne (Blondine's Aria) (Act II). (Sung in French). One side, and *Alleluia* (from "Exultate" K. 165). (C-17347D).

The reason that Marcella Sembrich was such a great Mozart singer, lay in the fact that she had a musicianship and sense of style which she had acquired from her considerable accomplishments on both the violin and piano. We are not pretending that Lily Pons is a Mozart singer comparable to the incomparable Marcella, but remembering that Mme. Pons studied first as a concert pianist and attained proficiency in that field, we do claim to hear a musicality in her singing of these Mozart arias which we feel could not be achieved by a singer without the same solid foundation.

Despite this asset, the new album often proves disappointing. The reasons are physical rather than matters of style. Thus the great aria from the *Seraglio*, which needs a Lilli Lehmann to cope with its breadth and spaciousness, taxes Mme. Pons' resources to the utmost. *Blondine's* aria from the same opera is far more the singer's affair. In this she is admirable. Considerable curiosity has been aroused by Mme. Pons' singing of the aria of the *Queen of the Night* from the *Magic Flute*, for she has never appeared in this role at the Metropolitan or elsewhere. Despite a few staccatos that are beneath pitch, the soprano makes a pretty good job of it on the whole. Her high F's are easily taken and there is a certain distinction in her singing, though like most coloraturas she is inadequate dramatically. *Voi che sapete* from *Nozze*, sung in French here, is badly suited to the singer's voice as it lies in the lower middle part—her least effective register. There is a resulting lack of focus and steadiness of tone. Melba's old but excellent acoustical record of this aria remains to this day the model for silvery vocal line and classic perfection. Mme. Pons could ill afford to risk a detailed comparison here. The singer does better with the *Alleluia*, though the record is far from ideal.

Mme. Pons has the distinguished co-operation of Bruno Walter in the conductor's chair, but one has the feeling that Mr. Walter has to subdue his forces and remain too often in the background because

of the tenuous resources of the singer. It goes without saying that he conducts the orchestra with authority and knowledge.

The Columbia engineers somehow seem to display a lack of comprehension of the timbre of the singer's voice. Here, as in other albums, they have emphasized a brittle, edgy quality to an unnecessary extent. It is hardly flattering to the singer. D.

Wagner: Rienzi—Rienzi's Prayer (Act V). One side, and **Wagner: Tristan und Isolde**—O König (Act II). (Sung in German.) Lauritz Melchior (tenor) with the Columbia Opera Orchestra conducted by Erich Leinsdorf. 1-12" disc (C-71388D). \$1.

Verdi: Otello—Monologue of Otello (Act III) and Death of Otello (Act IV). (Sung in Italian.) Lauritz Melchior (tenor) with the Columbia Opera Orchestra conducted by Erich Leinsdorf. 1-12" disc (C-71389D). \$1.

With these four selections, Lauritz Melchior makes an auspicious debut on Columbia records. One has become so accustomed to the Danish tenor's renditions of the Wagnerian operas, that it is both interesting and delightful to find here two excerpts from Verdi's *Otello*. The present writer heard Mr. Melchior in a complete performance of *Otello* during the summer of 1930 at the Paris Opera. The *Desdemona* of that performance was Yvonne Gall and the *Iago*, Martial Singher, who was effecting his debut in the French capital. Mme. Gall, M. Singher and the rest of the cast sang in French, while Mr. Melchior used the German text throughout. Despite the polyglot effect, the present writer still remembers the towering, beautifully costumed figure Mr. Melchior presented, and his heroic, trumpet-like proclamation of the Verdi music. A vivid echo of that memory is found in these two fine records, for Mr. Melchior sings both the Monologue and the Death Scene with heroic dignity and in a voice which is darkly and vibrantly beautiful. He may not obtain all the shades of meaning that Mr. Martinelli, for instance, gets out of the text; all the subtlety of accent and inflection, but he brings to the music vocal resources well beyond those possessed by the Italian tenor at that stage in his career. It would seem to us that Mr. Johnson might make an extremely shrewd move, and one calculated to inject life into the box-office, if he would allow Mr. Martinelli and Mr. Melchior to effect an exchange of the roles of *Otello* and *Tristan* during a week of the coming season. Beside it would be of immeasurable interest to operatic followers who are tiring of rubber-stamped casts.

Mr. Melchior delivers the passage from the second act of *Tristan* with intense inwardness of feeling. It has always been one of his most effective moments. The tenor's distinguished rendition of the Prayer from *Rienzi* is also welcome, as there was no recording of this aria in local catalogs. D.

VOCAL



A Grace Moore Program. Grace Moore (soprano) with the Victor Symphony Orchestra conducted by Wilfred Pelletier. (Sung in French.) 1-10" and 2-12" discs (V-10-1018; V-11-8258 and V-11-8259) in album. Victor Set M-918. \$3.25.

Paladilhe: Psyche. One side, and **Hahn: Si mes vers avaient des ailes.** (V-10-1018.)

Duparc: Phidylé. One side, and **Massenet: Hérodiade**—Il est doux, il est bon (Act I). (V-11-8258.)

Massenet: Manon—Adieu, notre petite table (Act II). One side, and **Massenet: Manon**—Gavotte (Act III). (V-11-8259.)

Grace Moore stirs and awakens echoes of both Geraldine Farrar and Mary Garden in this album of French songs and arias. Miss Moore is indeed the present day's nearest approach to these two ladies, who were such hardy and successful pioneers in projecting sex-magnetism and glamorous theatricality, during an age which already seems legendary and remote.

It would be idle to claim that Miss Moore is a finished vocal technician. All one has to do, to be convinced that she is not, is to listen to her ascending, chromatic scale at the end of the *Gavotte* from *Manon*. Nor is she a singer of exquisite fastidiousness and refinement. To be convinced again, compare her present *Psyche* and *Phidyle* with the recent cameo-like recordings of these two songs by Maggie Teyte.

But Grace Moore has a lovely, warm voice, filled with an earthy, not easily denied appeal. Her French diction is admirable, and she obviously feels what she is singing. Paladilhe's haunting *Psyche* is one of the soprano's best efforts and emerges as quite a lovely little record. The air from Massenet's *Hérodiade* is sung with both authority and temperament and possesses an excitement and sense of theatre which are absent in the recent recordings of the aria by Rose Bampton and Suzanne Sten. The same qualities are evinced in the two selections from *Manon*. Miss Moore quite captures the character of Massenet's wayward heroine in her record of *Adieu, notre petite table*. The *Gavotte* is somewhat beyond her technical equipment for a complete realization. We found the singer least effective in Duparc's beautiful *Phidyle*, one of the loveliest of all French songs. *Phidyle* requires a subtlety and an intellectual note which Miss Moore does not possess.

The singer's voice is beautifully and clearly recorded, and Wilfred Pelletier provides excellent accompaniments, except in Reynaldo Hahn's *Si mes vers avaient des ailes*, where the panting lushness of the orchestration and the playing might even induce a blush on the cheek of Andre Kostelanetz. D.

Russian Folk Songs. Alexander Kipnis (bass) with Balalaika Orchestra conducted by Gleb Yellin. (Sung in Russian.) 5-10" discs (V-10-1013 to V-10-1017). Victor Set M-917. \$4.25.

The Recruit's Farewell. One side, and *Soldiers' Song.* (V-10-1013).

The Innocent Siberian Exile. One side, and *Lullaby* (For a man condemned to be hanged at dawn). (V-10-1014).

Dubinushka. One side, and *The Troika Coachman's Love Song.* (V-10-1015).

Kalinka (The Mulberry). One side, and *Night.* (V-10-1016).

Maiden of My Heart. One side, and *The Ringlet.* (V-10-1017).

Because of the magnificent fight Russia has been making this past summer, the present volume of ten Russian Folk Songs, sung by Alexander Kipnis, comes to record enthusiasts with a greatly added interest. With the realization that the Nazi hordes are beating at the gates of Stalingrad on the Volga, we listened to such selections as *The Recruit's Farewell* and *A Soldier's Song* with an emotion that could not have existed in ordinary times.

We are so used to thinking of Alexander Kipnis as an outstanding Wagnerian singer and to identify him with such characters as *Gurnemanz*, *Hagen* and *Koenig Marke*, that we are apt to forget that he is Russian—born in the small town of Jitomir. That he is able to present with absolute authenticity these ten well chosen songs of his native land, goes without saying. There is perhaps a certain monotony in this music, which is heightened by the use of a *Balalaika* orchestra throughout, but anyone interested in folk music delivered by a great vocal artist, qualified by birth and background to interpret it, can ill afford to pass over this fascinating little album. Most of the songs, with the exception of *Night* and *Kalinka*, will probably be unfamiliar to you. *The Ringlet* is an interesting selection—a folk-dance tune dating from the 18th century, of Ukraine origin. *Dubinushka* and *The Troika Coachman's Love Song* are among the songs we found most attractive in the album.

Mr. Kipnis was in excellent voice and mood when he made these records. He employs a wealth of beautiful tone and manages to get a variety of color and shading into his superb singing. The *Balalaika* background gives a truly authentic note to the album, and the engineers have wisely let well enough alone, and not duly enlarged a voice whose natural size is ample indeed. D.

The Songs of Early America (1620-1830). Helen Yorke (soprano), Rebekah Crawford (contralto), Earl Rogers (tenor), Emile Renan (baritone) directed by Elie Siegmeister. 3-12" discs (BO-101 to BO-103) in album. Bost album ES-1. \$4.75.

This unusual collection of early American songs will be of especial interest to those persons who are making a study of the music of this period. Certainly there is variety in this group of recordings, for we

find Pilgrim Psalms, sentimental ballads, humorous songs, and several others with political themes included in this interesting album. In all there are 16 songs on these three discs. This collection was compiled by Elie Siegmeister, an outstanding authority on early American music. The singers who made these recordings are well suited for their tasks and the recording has been very carefully done. The only fault we find is that there is not a continuous groove between the recordings of the two or more songs to be found on each record side. This means that when a song is finished one must lift the reproducer over the safety groove into the first groove of the next selection. Mr. Siegmeister has prepared a very nice little booklet which is supplied with this album. The notes contained in this booklet add greatly to the understanding and enjoyment of the various songs.

Latin-American Typical and Folk Songs. Native artists supervised by Irma Labastille. 4-12" discs (BO-108 to BO-111) in album. Bost album ES-3. \$6.25.

One very good way to become acquainted with our neighbors in South America is to become acquainted with the music of their peoples. Not the music of their opera houses and concert halls but the music that the average man in the street hears from day to day. Miss Labastille had this in mind when she compiled the selections in this album and secured the services of native musicians to make the recordings. She has done a very good job and this album should be a great help to those persons who would like to know more about the music of our Latin-American neighbors. The selections are grouped geographically and the following countries are represented: Argentina, Chile, Peru, Ecuador, and Cuba.

Shostakovich: The United Nations. One side, and **Moussorgsky: Khovantschina**—All Is Quiet in the Camp (Act III). (Both sung in English.) Igor Gorin (baritone) with Victor Symphony Orchestra conducted by Charles O'Connell. 1-12" disc (V-11-8250). \$1.

Ever since Mr. Gorin sang this marching song of the United Nations on July 3rd to a great audience assembled before the Lincoln Memorial in Washington there have been numerous demands for a recording of it. Victor responds to the demand with this fine recording in which Mr. Gorin is splendidly supported by the Victor Symphony under the direction of Charles O'Connell. The Moussorgsky aria, which is also sung in English, makes an appropriate double.

Mendelssohn: On Wings of Song. One side, and **Mendelssohn: Morning Greeting.** (Sung in German.) Lotte Lehmann (soprano) with piano accompaniment by Paul Ulanowsky. 1-10" disc (C-17344D). 75¢.

We don't know when a more charming *lieder* record has been issued than the present one by the incomparable Lotte Lehmann. As far as we are con-

cerned not nearly enough records are made available by this outstanding artist. In sharing the limited supply of shellac, we would like to see a greater portion devoted to the recordings of Miss Lehmann.

Spanish Through Music. Spanish songs sung by native artists. 4-10" discs (V-27883 to 27886) in album. Victor Set P-123. \$2.50.

In issuing this little album Victor had two things in mind. Primarily it contains a group of very tuneful little Spanish songs that anyone may enjoy, and secondly, a booklet is supplied giving the Spanish words of the songs with both the correct and phonetic spelling of each word and an interlinear translation in English. It is thought that the use of this album may prove a pleasant and efficient way of improving one's knowledge and pronunciation of Spanish. Now that so many Americans are studying this language, this album should have quite a wide appeal. In selecting the singers for this group of recordings, only those who enunciate particularly clearly have been chosen.

Yankee Doodle Dandy. The Victor "First Nighter" Orchestra conducted by Leonard Joy, with vocal refrains by Brad Reynolds and Ann Warren, and chorus. 3-10" discs (V-27896 to V-27898) in album. Victor Set P-125. \$2.

Yankee Doodle Dandy. Fred Waring and his Pennsylvanians Glee Club and Orchestra. 3-10" discs (D-18454 to D-18456) in album. Decca Set 330. \$2.

The tremendous success of Warner Brothers' *Yankee Doodle Dandy* starring James Cagney and depicting the life of George M. Cohan caused both Victor and Decca to bring out albums of selections from this grand picture. The selections in both albums are substantially the same: *Mary's a Grand Old Name; You're a Grand Old Flag; Over There, et al.* The principal difference is that in the Decca album the selections are rendered *a la* Fred Waring, while in the Victor collection the tradition of the composer is closely followed. We oldtimers who remember these songs when they were first sung much prefer the true Cohan style. However, the youngsters may prefer the Fred Waring versions. Who can tell?

Gracie Fields Souvenir Album. Gracie Fields (comedienne). 4-10" discs (D-18183 and D-18457 to 18459) in album. Decca Set 328. \$2.50.

Decca presents an album containing a group of selections by the top English music hall comedienne, Gracie Fields. Some of the songs are humorous and some are sentimental and all except Gounod's *Ave Maria* are sung in Miss Fields' inimitable style. If you are a Gracie Fields fan you'll enjoy these recordings very much we are sure. The following numbers are included in this collection: *The Biggest Aspidistra in the World; He's Dead—But He Won't Lie Down; The Thing—Ummy Bob (That's Going to Win the War); Nighty-Night Little Sailor Boy; Walter Walter (Lead Me to the Altar); That Lovely Week-End—An Old Violin; and Ave Maria.*

HARPSICHORD



The Evolution of Piano Music (1350-1700). Sylvia Marlowe (harpsichord). 4-12" discs (BO-104 to BO-107) in album. Bost Set ES-2. \$6.25.

This excellent collection of early music has been compiled by Curt Sachs, who also supplies the program notes. The notes are extremely interesting, and no better introduction could be given our readers than to have Mr. Sachs speak for himself:

"The music in this album is not 'ancient music'; stale, dusty, and at best a curio for historically minded snobs. It is no more 'ancient' than Rembrandt's paintings or Gothic cathedrals. It is music, and excellent music, too. It is written in the style of generations past, but in a spirit that has not changed and will never change; the spirit of solid workmanship, pep, and genius.

"Any sculptor knows that there is also a spirit of matter; a statue intended for marble cannot be cast in bronze without being disfigured by the dark color and the glittering reflexes, and vice-versa. In a similar way, music written to be heard on the light-footed limpid harpsichord must necessarily lose when played on a piano.

"True, there are only a few harpsichords, and still more rare, are skillful harpsichordists. Most of you will play this music on the piano. However, those performers who know the original sound and style will have the advantage. Our music, consequently, presents paragons on the original instrument."

Nobly spoken, Mr. Sachs, for although we dislike extensive quoting, we could not hope to put it so masterfully. We agree with the above statements, and are pleased to report that the album carries out the proposal very well. Sylvia Marlowe is truly a skillful harpsichordist, and the selection, performance, and recording are all of a high order. All of the music in the album is soon to be published. For anyone interested in harpsichord, this album is a "must," and for plenty of others the album will be fascinating. S.

VIOLONCELLO



Haydn—arr. Piatigorsky: Divertimento. Gregor Piatigorsky (violoncello) with piano accompaniment by Valentin Pavlovsky. 1-12" disc (C-11830D). \$1.

For those who enjoy fine violoncello recordings the present disc is highly recommended. Piatigorsky has made a most attractive arrangement of this little

Haydn work and plays it with his consummate skill. The full rich tone for which this sterling artist is noted is clearly demonstrated on this disc. An appropriate accompaniment is supplied by Valentin Pavlovsky.

VIOLIN



Joseph Szigeti in Gypsy Melodies. Joseph Szigeti (violin) with piano accompaniments by Andor Földes. 3-10" discs (C-17338D to C-17340D) in album. Columbia Set M-513. \$2.75.

Dvorák—arr. Kreisler: *Slavonic Dance No. 1 in G minor*. One side, and *Dvorák*—arr. Kreisler: *Slavonic Dance No. 2 in E minor*. (C-17338D).

Hubay: Hungarian Rhapsody (No. 3 from "Scènes de la Czarda"). (C-17339D).

Kodaly—arr. Szigeti: *Intermezzo* (from "Hary Janos") and *Brahms*—arr. Joachim: *Hungarian Dance No. 5*. (C-17340D).

This album does not contain genuine Gypsy music but a series of melodies based on Gypsy airs. Mr. Szigeti, a Hungarian, is in sympathy with music of this character and gives performances that cannot help stirring the blood in anyone's veins who is allergic to this sensual music. Students of the violin will find inspiration in Mr. Szigeti's sparkling renditions, and all those who like violin music with a zip to it will get a lot of real enjoyment from this group of discs. Reproduction—excellent.

DICTION



Kipling's Jungle Book (adapted from the Alexander Korda Production). Sabu (narrator) with the Victor Symphony Orchestra conducted by Miklos Rozsa. 3-12" discs (V-11-8206 to V-11-8208) in album. Victor Set DM-905. \$3.50.

An unusual set of discs that children will enjoy very much, especially those who have seen the picture. Sabu, the star of the movie, tells the story of Mowgli, the little boy, who as an infant wandered into the jungle and grew into boyhood as the member of a wolf pack. Kipling's famous story is fascinating, and as told with Miklos Rozsa's musical background, it should appeal to most grown-ups as well as youngsters. Stills from the movie and text of the narrative will be found on the inside cover of the album. The recording has been very faithfully achieved.

The first letters in the record number indicate the manufacturer: B—Brunswick, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Hargail, MU—Musicraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

PRINTED IN U. S. A.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

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PHILADELPHIA, PA., U. S. A.

VOL. 10. NO. 8

OCTOBER 1942

By mail to any address
50c. per year

THIS issue of *The New Records* will be smaller than usual because Victor has decided to cancel its October list of new releases. The time that is usually used in manufacturing new records will be given to making older records for which there is a great demand and which have been out of stock for some time—in some cases important items have not been available for several months. We believe that this is an excellent idea and that it will answer the question repeatedly asked by record buyers, "Why do the companies continually issue large lists of new records when they cannot begin to supply the demand for the records that are already in their catalogues?" Also it will permit us to bring out *The New Records* more promptly than has been possible recently. For several months the new Victor releases have been later and later in reaching us, and we in turn have been later and later in getting out our bulletin. We hope that *The New Records* will reach its readers during the first week of each month in the future. Last month our readers did not receive their copies until around the 15th of the month and dealers did not receive their stock of the September Victor records until the 25th. The November Victor list has already been decided upon, and we understand that the items it contains will be in the dealer's hands not later than November 1st.

* * *

After years of research a new phonograph needle was developed last fall and the exclusive use of this new stylus was given to a prominent manufacturer of radio-phonographs for a period of one year. The year is now up and this unique needle is now available for use on any modern phonograph. It is offered to the general public

after over 150 thousand phonograph-combinations have been equipped with them, all of which are now in use. Certainly this new needle has had a real test in the field. We inquired of a distributor who sold over two thousand of these instruments and he stated he had never known of a reproducing stylus that had given such universal satisfaction, and that despite the fact that these instruments were largely in the popular-price range where they, in many cases, are used by persons who are not as careful as they might be in the operation of their phonographs, the number of needles he was called upon to replace were practically nil.

This new needle is known as the Walco Floating Jewel. The point is a polished sapphire set in a small bronze spring which is attached to the shaft that is placed in the reproducer just as any other needle would be. There is a flat side on this shaft which makes it practically impossible to put it in the reproducer any way but the correct one. Many claims are made for this new needle and an illustrated circular listing and explaining them is available for those who wish to know all the points and the reasons. We have given it an extensive trial and are highly pleased with the results. It gives excellent reproduction—a minimum of surface noise—we can't imagine a needle that would cause less wear to records—it requires no attention after it is placed in the pick-up—it is economical, for we are sure that it will play several thousand sides.

Very likely your local dealer now has these new needles in stock; if not an order sent to the publishers of this bulletin will be promptly filled. The price is \$2 (postpaid within U. S. A.).

BUY U. S. WAR BONDS AND STAMPS

IMPORTANT NOTICE. All prices quoted in *The New Records* are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

ORCHESTRA



Shostakovich: Symphony No. 5, Op. 47. Cleveland Orchestra conducted by Artur Rodzinski. 5-12" discs (C-11861D to C-11865D) in album. Columbia Set M-520. \$5.50.

Just a year ago Columbia released the Shostakovich *First Symphony* in a recording by the Cleveland Orchestra under Rodzinski, which a great many persons found more to their liking than the Stokowski version. Now Columbia makes the *Fifth Symphony* by the same composer available in a highly-charged reading by Rodzinski. It is amazing how different the approach of Stokowski and Rodzinski are in the same work. Stokowski's recording (Victor M-619) is one of the most beautifully shaded and thoughtfully colored readings one could conceive, and although it is slow moving, its point is well made. Rodzinski, as in his reading of the *First Symphony*, takes a more vigorous, vital, straightforward approach, and without particularly racing through it, puts it on two record sides less than Stokowski. Which reading is preferable is largely a matter of taste, but we feel that Rodzinski probably treats the score better for what it is, or in other words, gives a fairer exposition of the music as written. But there is no denying the luscious quality of page after page of Stokowski's performance, and the gossamer effects in the first and third movements.

Nothing can efface our memory of Koussevitzky and the Boston Symphony performing the Shostakovich *Fifth Symphony* at a Philadelphia concert several years ago. That was by far the finest interpretation we have heard of the work, and it is possible that many readers heard him broadcast it last season with the New York Philharmonic. Many have no doubt read the newspaper accounts of Koussevitzky's answers to the critics who did not like the work—his answer being repeated performances of it, to drum it in their heads. It is a work well worth repeated performances, for it is one of the very few monumental symphonies of our day. Fifth symphonies seem to have a habit of being masterpieces (think of the various composers' fifth symphonies), and this one is no exception. It is interesting to note that the first performance in this country of the Shostakovich *Fifth Symphony* was by Artur Rodzinski in 1938, in an NBC radio concert.

The reproduction of the respective sets, Stokowski and Rodzinski, is well suited to their individual merits. Stokowski's is more distant and not so clearly defined; Rodzinski's is brilliant and clean, and each instrument is unmistakable. The final tympani roll of the closing bars of the work are thrillingly reproduced in Rodzinski's, but they are like thunder somewhere in the background in the Victor set. All in all, the newer Columbia version is a better example of reproduction. S.

Moussorgsky — arr. Stokowski: Boris Godounov — Symphonic Synthesis. All-American Orchestra conducted by Leopold Stokowski. 3-12" discs (C-11848D to C-11850D) in album. Columbia Set M-516. \$3.50.

From the standpoint of reproduction, this is one of the most successful recordings of the All-American Orchestra. Comparing it to the Victor recording of the same work, by Stokowski and the Philadelphia Orchestra (M-391) is, as in the past, not too pleasant a task for the reviewer. The main difference is that of subtlety and feeling and atmosphere. The Philadelphia performance is far more eloquent and inspired. Every shading and nuance is realized with such perfect finish, whereas the All-American Orchestra, while playing with fine discipline and response, seems to lack the fine grain and convincing result of the Philadelphians. While the reproduction in the present album is more revealing than the Victor album, it is in reality too bold and lacking in perspective. In a sense it is too good, for the more delicate parts of the score give the listener no feeling of breadth or distance. Of course, there is also no denying the fact that Stokowski turned in a more inspired performance when the Philadelphia version was made. The All-American set is obviously just another recording session job. Conductors and recording companies should get wise to themselves and realize that sincerity and inspiration, while seemingly intangible, are often captured on discs with greater fidelity than is ever dreamed of.

Stokowski would invoke the wrath of critics and informed music lovers much less if he had called the present music "Symphonic Synthesis on themes from Boris Godounov" and listed his own name alone as composer. For it seems, according to the most celebrated critics and reviewers, that *Boris Godounov* has been subjected to an injustice in this trumped-up arrangement. Well, we prefer to take the same stand that we took concerning Stokowski's transcription of (again) Moussorgsky's *Pictures at an Exhibition*, when we accepted the music as such, and appreciated the ingenious effects and lavish coloring. Exactly the same is true of this set, and it can easily stand on its own merits as moving, exciting music. S.

Glazounov: Overture on Greek Themes, Op. 3. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 2-12" discs (C-11871D and C-11872D) in album. Columbia Set X-228. \$2.50.

Scanning catalogues and up-to-date tomes on records, it appears that Dimitri Mitropoulos has done a distinct service by recording Glazounov's *Overture on Greek Themes, No. 1*, for as far as we can ascertain, this is the first time that this pleasant and altogether palatable music has been put on records.

Alexander Glazounov was born in St. Petersburg on August 10, 1865, and showed facile and unquestioned talent at an early age. He was a pupil of Rimsky-Korsakov, whose influence is felt in this conservative and colorfully romantic music. Under the tutelage of Rimsky and with the advice and help of Balakirev, Glazounov produced his First Symphony—the first of eight—in 1881. The present *Overture* is of that same early period and shows an amazing facility on the part of this talented youth to write richly colored, solidly constructed music. Glazounov, who died in Paris March 21st, 1936, was an absolute product of the nineteenth century. He did not possess the daring or adventuresome spirit which led Stravinsky, Scriabin and others far from regions of convention and orthodoxy. His models are clearly Borodin, Balakirev and others of the nineteenth century Russian school.

Dimitri Mitropoulos, a native of Athens, has undoubtedly sympathy for this charming and somewhat youthfully naïve score. His treatment of it is a careful and affectionate one. This is not terribly important music, but it possesses charm and should be of interest to those who take pleasure in the Russian school of the last century. The recording is technically excellent. D.

Strauss Waltzes for Dancing. Harry Horlick and his Orchestra. 4-10" discs (D-18328 to D-18331) in album. Decca Set No. 318. \$2.50.

Thousand and One Nights, Op. 346 (from Operetta "Indigo"). One side, and *Promotion*. (D-18328).

There's No Place Like Home, Op. 361. One side, and *Simplicius, Op. 427.* (D-18329.)

Lagoon Waltz, Op. 411 (from Operetta "A Night in Venice"). One side, and *J. Strauss, Sr.: Lorelei Rhine Songs.* (D-18330.)

New Vienna, Op. 342. One side, and *Wedding Dance, Op. 453.* (D-18331.)

In this attractive little album will be found several Strauss waltzes that may be new to many of our readers. Don't let the fact that the title of this album states that these discs are for dancing keep you from making its acquaintance. These records are very pleasant to listen to; "for dancing" simply means that they are played in strict waltz time and not in concert

time as many recordings of Strauss' waltzes are. Harry Horlick has a flair for music of this character, and with his small orchestra turns out some very pleasing recordings. The reproduction is highly satisfactory.

J. Strauss: Emperor Waltz, Op. 437. Philharmonic Symphony Orchestra of New York conducted by Bruno Walter. 1-12" disc (C-11854D). \$1.

Of the many recorded versions of this popular Strauss waltz, this is from all angles the best. Walter is noted for his playing of Strauss and the fine Philharmonic-Symphony Orchestra has been brilliantly recorded by the Columbia technicians. Here is a disc that can be recommended without reservation.

Tchaikovsky: Nutcracker Suite, Op. 71a. Philadelphia Orchestra conducted by Eugene Ormandy. 3-12" discs (V-11-8247 to V-11-8249) in album. Victor Set DM-915. \$3.50.

Announced in the September issue of *The New Records*, to be reviewed in the October issue, this album is not yet available. The review will appear in a future issue.

CHAMBER MUSIC



Beethoven: Quartet No. 11 in F minor, Op. 95 ("Serious"). Budapest Quartet. 3-12" discs (C-71391D to C-71393D) in album. Columbia Set M-519. \$3.50.

The gravely beautiful *F minor Quartet, No. 11, Opus 95*, one of the very great compositions in the whole range of chamber music, was composed by Beethoven during the month of December, 1810 and published in 1816. It was dedicated with evident feelings of affection and high esteem to Beethoven's friend and champion, Herr von Zmeskall, a secretary of the Court of Vienna. This gentleman had proved of invaluable aid to the great composer, doing everything in his power to smooth his path and protect the difficult temperament of his genius.

The *F minor Quartet* was given the title of *Serioso* by Beethoven, and after a hearing of this superb music, one has little trouble in realizing that the title is apt. The mood is generally searching and of an inward depth that is both affecting and impressive in the extreme. Only in the final joyous and tumultuous finale do these former characteristics give way.

The Budapest Quartet have added an accomplishment of great distinction to their already fine list of recordings for Columbia with this important album. The purity and balance of their tone need little comment here, or the depth and understanding of their approach. The Columbia engineers may well be congratulated in having so clearly and seriously transferred the intentions of the Quartet to the wax. This is a set that serious lovers of Beethoven and string quartet music should not fail to overlook. D.

VOCAL



Kurt Baum. Kurt Baum (tenor) with piano accompaniment. (Sung in English.) 2-10" discs (BO-5003 and BO-5004) in leatherette folder. Bost Set BA-4. \$2.50.

Scriabin—arr. Guenther: *When the Nightingale Has Ceased to Sing* (after Etude Op. 2, No. 1). One side, and **Borodin**—arr. Guenther: *The Songs You Sang* (after Prince Igor Polovetzian Dances). (BO-5003.)

Sibelius—arr. Arman: *Finlandia*. One side, and **Liszt**—arr. Guenther: *Dream of Love*. (BO-5004.)

Kurt Baum, the brilliant tenor of the Metropolitan, makes his debut on Bost records this month. There is no question as to the quality of Mr. Baum's clear tenor voice; it is one that has an immediate appeal and we believe that when he selects more appropriate material to record, his discs will enjoy a wide sale. The pieces on the first record (BO-5003) are reasonably attractive and the reproduction is very good, but we can't say so much for *Finlandia* and *Dream of Love* (Liebestraum), both of which are too brilliantly recorded—an annoying ringing sound haunts Mr. Baum's voice throughout both of these selections.

Mara. Mara (contralto) and her Russian Ensemble directed by Rudolph Goehr. (Sung in Russian.) 2-10" discs (BO-5001 and BO-5002) in leatherette folder. Bost Set BA-1. \$2.50.

Four Russian Gypsy songs sung by Mara with appropriate accompaniments supplied by an ensemble consisting of piano and strings. Mara has a rich contralto voice, sensuous to the extreme, which fits these sentimental Gypsy songs perfectly. The English titles of the songs did not mean anything to us, but we'll list them just as a matter of record: *Remember*; *Farewell*; *Bells of Moscow*; and *Moonlight on the River*. The recording of all of them is excellent. If you like Russian Gypsy music, these discs seem to contain the genuine article.

La Forge: Before the Crucifix. One side, and **Dvorák: Songs My Mother Taught Me.** Jessica Dragonette (soprano) with Hammond organ accompaniment by Frank La Forge and piano accompaniment by H. Maurice Jacquet, respectively. 1-10" disc (V-2215). 75¢.

This charming little disc was issued last spring and for some unknown reason we missed it at the time of its release. However, if Miss Dragonette is a favorite of yours, and you have not heard this record, you'll find it at your dealer's when you call again. Both selections are sung in Miss Dragonette's inimitable style, and the reproduction is of the best.

Berlin: This Is the Army. The Victor "First Nighter" Orchestra, with soloists and Men's Chorus. 4-10" discs (V-27954 to V-27957) in album. Victor Set P-131. \$2.50.

Victor has selected for this gay album the outstanding numbers from Irving Berlin's smash hit Army show *This Is the Army*. Many thousands have already seen the show in New York and when it goes on tour thousands more will see it. Here is a swell souvenir. Splendidly recorded.

Fiesta in Cuba. Native vocalists and orchestras. 3-10" discs (V-27912 to V-27914) in album. Victor Set P-129. \$2.

Fiesta in Chile, Bolivia, and Peru. Native vocalists and orchestras. 3-10" discs (V-27959 to V-27961) in album. Victor Set P-132. \$2.

Last month Victor issued an album entitled "Spanish Through Music," and this month adds two more to the series. It is thought that by listening to the attractive songs in these albums one may improve one's knowledge and pronunciation of Spanish. A booklet is supplied with each album giving the Spanish words of the songs with both the correct and phonetic spelling of each word and an interlinear translation in English. Now that so many Americans are studying Spanish these albums should have quite a wide appeal.

OPERA



Bizet: Carmen—Air de Fleur (Flower Song, Act II). One side, and **Flotow: Martha**—M'appari tutt' amor (Act III). (Sung in French.) Jan Kiepura (tenor) with orchestras conducted by Hans Wilhelm Steinberg and Robert Armbruster respectively. 1-12" disc (C-71397D). \$1.

Jan Kiepura's many admirers will doubtless welcome this record. We would have enjoyed the renditions more if Mr. Kiepura had been supplied with a fuller orchestral background. The lack of orchestral accompaniment is especially noticeable on the Carmen side, where the soloist is also very likely standing too close to the microphone.

Massenet: Werther—Ces lettres. One side, and **Saint-Saëns: Samson et Delilah**—Amour! viens aider ma faiblesse (Act II). (Sung in French.) Bruna Castagna (contralto) with Columbia Opera Orchestra conducted by Alfredo Antonini. 1-12" disc (C-71390D). \$1.

Both of these arias are perfect for Miss Castagna's rich full contralto. The *Werther* selection is of particular interest. Opera enthusiasts should investigate this disc without delay.

PIANO



Francisco Mignone. Francisco Mignone (piano). 2-12" discs (BO-112 and BO-113) in leatherette folder. Bost Set BA-2. \$3.50.

Francisco Mignone was born in Brazil in 1897 and is known principally for his opera *The Diamond Contractor*, which is based on the 18th century exploitation of the Brazilian diamond mines. More recently he has been devoting his attention to orchestral music in the symphonic form. Last season he came to the United States to conduct the NBC Symphony Orchestra in one of his newer works, and while here recorded several of his piano compositions for Bost. Typically Latin American in character, they will please those who are interested in the music of our southern neighbors. The selections on the present pair of discs are: *Tango Brasileiro*; *Quasi Modinha*; and *Lendas Brasileira* Nos. 1 and 2. The recording has been very faithfully done.

Miklos Schwalb. Miklos Schwalb (piano). 2-12" discs (BO-114 and BO-115) in leatherette folder. Bost Set BA-3. \$3.50.

Dohnanyi: Rhapsody in E flat major. (BO-114.)

Dohnanyi: Rhapsody in C major. One side, and *Dohnanyi: Etude in E major.* (BO-115.)

Miklos Schwalb, a student of Dohnanyi, plays three of his teacher's very attractive pieces for piano in a manner that proves to be most satisfactory. The *Rhapsody in C major* is particularly delightful, and we could not resist playing it several times before we passed on to the other recordings we had for review. Mr. Schwalb is an artist of refinement and exquisite taste, and we hope to find recordings of his on future Bost lists.

Arensky: Waltz (from Suite No. 1 for Two Pianos, Op. 15). One side, and **Mendelssohn**—arr. Phyllis: **Scherzo** (from "Midsummer Night's Dream"). Bartlett and Robertson (pianos). 1-12" disc (C-71398D). \$1.

Two sparkling little trifles played with spirit by the famous two-piano team of Bartlett and Robertson. Nothing to get particularly excited about but pleasing enough to listen to. Well reproduced.

ORGAN



Organ Music. Don Baker, playing the organ in the Paramount Theatre, New York. 4-10" discs (C-36624 to C-26627) in album. Columbia Set C-92. \$2.50.

Don Baker, the famous organist of the Paramount, has chosen a group of selections, that have been popular with his vast audiences, for this brilliant little album. If you thrill to movie organ music, you'll think

these recordings are pretty swell. Among the pieces included will be found: *The Continental*; *My Darling*; *Dancing Tambourin*; *Lover Come Back to Me*; *Play Gypsies, Dance Gypsies*; *When Yuba Plays the Tubu*; *One Alone*; *Charmaine*; *Diane*; *Deep Purple*; *Softly As in the Morning Sunrise*; *Night and Day*; *Sleepy Time Gal*; and *Chloe*. An especial word of praise is due the Columbia recorders for the excellence of these recordings. It is not an easy task to reproduce an immense theatre organ, but these discs show that it can be done and done extremely well.

CHORAL



The Radio City Music Hall Glee Club. Radio City Music Hall Glee Club conducted by Irving Landau. 4-10" discs (V-27905 to V-27908) in album. Victor Set P-126. \$2.50.

The best that can be said for this album is that it makes a good souvenir of the famous Radio City Music Hall, America's most famous movie palace. When you take this chorus from its usual glamorous surroundings and place it on the cold little black disc it seems to lose a great deal. If memory can put back the costumes and scenery then we may have an ensemble that makes an attractive souvenir. This album contains the following rather odd collection of selections: *Ol' Man River*; *Song of the Haulers*; *All the Things You Are*; *Russian Soldiers' Song*; *Joshua Fit the Battle of Jericho*; *Perfidia*; *With a Song in My Heart*; and *Serenade* (Toselli). Mr. Landau made special arrangements for his chorus of all of the numbers except *Russian Soldiers' Song*. That selection and *Song of the Haulers* are sung in Russian; the others are, of course, sung in English.

DICTION



Dumas: The Count of Monte Cristo. Herbert Marshall, with supporting cast, sound effects, and music. Adaptation, and entire production, directed by George Wells; Victor Young, musical director. 4-12" discs (D-29122 to D-28125) in album. Decca Set No. 337. \$4.50.

Decca presents this month a very fine recorded rendition of Dumas' famous story *The Count of Monte Cristo* with a distinguished cast headed by Herbert Marshall and Pedro de Cordoba. Victor Young directs an appropriate musical background. This production is one of the finest of its kind that we have heard and indicates that infinite care and close attention to detail have been the watchword of those who are responsible for it. Special credit must be given to George Wells, who directed the entire production. We presume that the field for such a recording must be necessarily limited, but to those who are interested in such items, this splendid album will be a source of supreme enjoyment.

WE list below some outstanding summer releases during the past four months. To save space, they are listed alphabetically by composer, instead of in our usual order of grouping by type of music.

Beethoven: Quartet No. 9 in C major, Op. 59, No. 3 ("Rasoumovsky No. 3"). Seven sides, and **Beethoven: Quartet No. 5 in A major, Op. 18, No. 5—Minuet.** Budapest Quartet. 4-12" discs (C-71375D to C-71378D) in album. Columbia Set M-510. \$4.50.

Chopin: Concerto No. 1 in E minor, Op. 11. Edward Kilenyi (piano) with the Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 4-12" discs (C-11840D to C-11843D) in album. Columbia Set M-515. \$4.50.

F. Couperin—arr. Milhaud: Overture and Allegro from La Sultane Suite. St. Louis Symphony Orchestra conducted by Vladimir Golschmann. 1-12" disc (V-11-8238). \$1.

Debussy: Clair de Lune. One side, and **Debussy: La Cathedrale Engloutie.** E. Robert Schmitz (piano). 1-12" disc (V-11-8240). \$1.

Dohnányi: Serenade in C major, Op. 10. Jascha Heifetz (violin), William Primrose (viola), Emanuel Feuermann (violin). 3-12" discs (V-11-8179 to V-11-8181) in album. Victor Set DM-903. \$3.50.

Dvorák: Symphony No. 5 in E minor, Op. 95. "From the New World." Rochester Philharmonic Orchestra conducted by José Iturbi. 5-12" discs (V-11-8165 to V-11-8169) in album. Victor Set M-899. \$5.50.

Grieg: Concerto in A minor, Op. 16. Artur Rubinstein (piano) with the Philadelphia Orchestra conducted by Eugene Ormandy. 3-12" discs (V-11-8209 to V-11-8211) in album. Victor Set DM-900. \$3.50.

D'Indy: Symphony on a French Mountain Air, Op. 25. San Francisco Symphony Orchestra conducted by Pierre Monteux, with Maxim Schapiro (piano). 3-12" discs (V-11-8233 to V-11-8235) in album. Victor Set DM-913. \$3.50.

Mendelssohn: A Midsummer Night's Dream—Overture; Scherzo; Nocturne; Intermezzo; Wedding March. Cleveland Orchestra conducted by Artur Rodzinski. 4-12" discs (C-11782D to C-11785D) in album. Columbia Set M-504. \$4.50.

Mendelssohn: On Wings of Song. One side, and **Mendelssohn: Morning Greeting.** (Sung in German.) Lotte Lehmann (soprano) with piano accompaniment by Paul Ulanowsky. 1-10" disc (C-17344D). 75¢.

Mozart: Concerto No. 27 in B flat major, K. 595. Robert Casadesu (piano) with the Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. Seven sides, and **Mozart: Minuet, K. 355 and Gigue, K. 574.** Robert Casadesu (piano). 4-12" discs (C-11699D to C-11702D) in album. Columbia Set M-490. \$4.50.

Rossini: The Barber of Seville. Wilfred Engelman (baritone), Bruno Landi (tenor), Carlos Ramirez (baritone), Hilde Reggiani (soprano), John Gurney and Lorenzo Alvary (bassos), Lucille Browning (contralto), with Victor Symphony Orchestra and Chorus conducted by Giuseppe Bamboschek. 8-12" discs (V-11-8190 to V-11-8197) in album. Victor Set M-898. \$8.75.

Sibelius: Symphony No. 5 in E flat major, Op. 82. Seven sides, and **Jarnefelt: Praeludium.** Cleveland Orchestra conducted by Artur Rodzinski. 4-12" discs (C-11832D to C-11835D) in album. Columbia Set M-514. \$4.50.

Verdi: Otello—Monologue of Otello (Act III) and Death of Otello (Act IV). (Sung in Italian.) Lauritz Melchior (tenor) with the Columbia Opera Orchestra conducted by Erich Leinsdorf. 1-12" disc (C-71389D). \$1.

Wagner: Siegfried—Forest Murmurs. Pittsburgh Symphony Orchestra conducted by Fritz Reiner. 1-12" disc (C-11831D). \$1.

Williams: A London Symphony. Cincinnati Symphony Orchestra conducted by Eugene Goossens. Nine sides, and **Bizet: L'Arlésienne Suite No. 2—Farandole.** London Symphony Orchestra conducted by Eugene Goossens. 5-12" discs (V-11-8253 to V-11-8257) in album. Victor Set DM-916. \$5.50.

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The Evolution of Piano Music (1350-1700). Sylvia Marlowe (harpsichord). 4-12" discs (BO-104 to BO-107) in album. Bost Set ES-2. \$6.25.

Russian Folk Songs. Alexander Kipnis (bass) with Balalaika Orchestra conducted by Gleb Yellin. (Sung in Russian.) 5-10" discs (V-10-1013 to V-10-1017). Victor Set M-917. \$4.25.

The first letters in the record number indicate the manufacturer: B—Brunswick, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Hargail, MU—Musicraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofonken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

PRINTED IN U. S. A.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 10. NO. 9

NOVEMBER 1942

By mail to any address
50c. per year

VICTOR has just made a most important announcement to its dealers. For the duration of the war, this manufacturer will concentrate its production on but two thousand items selected from its vast catalogue. This group will be made up of 600 popular records and albums, including a few Bluebird numbers, 500 classical album sets, and 900 single classical records. This does not mean that all of these items will always be available. It simply means that no other items except new releases will be pressed for the duration. For the immediate present 101 items have been selected from this list and all production facilities will be given to manufacturing them in quantities. This 101 list will be featured in all Christmas advertising and the thought is that the public will make its gift selections from that group of items. The 101 list is made up of best selling numbers in both the popular and classical fields. Our thought is that those persons who wish to give records this Christmas should make their selections at the earliest possible moment, especially if they wish to give items that do not come within the best seller classification.

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The Gramophone Shop Encyclopedia of Recorded Music. George Clark Leslie, Supervising Editor. 558 pp. Simon and Schuster, Inc. (New York). Price \$3.95 (postpaid within U. S. A.).

In 1936, the first edition of this stupendous work was compiled by R. D. Darrell and published by The Gramophone Shop, Inc. (New York). Since that time it has been considered the Bible of recorded music and many requests have been made for an up-to-date edition. At long last these requests have been heeded, and the second edition is now available. Mr. Leslie

has taken over Mr. Darrell's duties in connection with the new edition, and "all available listings from European manufacturers up to and including December, 1941, and all the domestic issues up to and including those of June, 1942" are included. In general the format is the same as used in the first edition, but different type faces have been chosen, which by the way, make the pages look blacker and do not tend to make for easier reading. We miss Mr. Darrell's clever and always illuminating little thumb-nail biographies of the various composers which added greatly to the charm of the first edition. Mr. Leslie's cover the ground but lack the sparkle which was Mr. Darrell's.

The most glaring fault with the new edition is that hundreds of discs are listed in the text with code letters before the record order numbers which are supposed to identify the record makes. In looking up these code letters in the list of manufacturers on the page opposite page 1, one finds that they have been omitted from that list. The following codes listed in the text are not identified: LING, RE, CPS, SCH, HPS, MIA, SEMS, and HVR. There may be others; these were found in a very hasty check. It isn't possible that these have been purposely omitted, so that anyone interested would have to write to The Gramophone Shop to ascertain the make of these records? We would not think so. We are sure that Simon and Schuster would not be a party to such a scheme. This reliable publisher will very likely supply with each copy from now on a sheet giving the full list of the manufacturers indicated by the code letters used.

Otherwise this is a grand and useful book and one that every serious record collector will wish to add to his library without delay.

BUY U. S. WAR BONDS AND STAMPS

Two unusual albums of records recently reached the studio. They are published by Bibletone (New York), and each contains three 10-inch discs, and are priced at \$3.50 each. They contain readings from the Bible by an excellent though anonymous reader. The first album (Bibletone Album "A") includes several Psalms, Sermon on the Mount, and other readings under the heading "God's Love." In the second Album (Bibletone Album "B") will be found various selections from the Bible under the following headings: "Courage," "God's Law," and "God's Promises." Anyone interested in such recordings will find that they have been most devoutly rendered, and that the reproduction is crystal-clear—each word may be instantly grasped.

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IMPORTANT NOTICE. All prices quoted in *The New Records* are list prices exclusive of excise tax. In ordering please add 5% to list prices quoted.

ORCHESTRA



Rimsky-Korsakov: Scheherazade—Symphonic Suite, Op. 35. Nine sides, and **Rimsky-Korsakov: March** (from Tsar Sultan Suite). San Francisco Symphony Orchestra conducted by Pierre Monteux. 5-12" discs (V-11-8264 to V-11-8268) in album. Victor Set DM-920. \$5.50.

We always welcome recordings by Pierre Monteux, but words fail us in describing the magnificent performance of the ever-popular *Scheherazade* which he has just made. All the colorful story, Oriental perfume, drama, fiery climaxes, ravishing melody—all are conveyed with unerring judgment, and knowing authority by Monteux, in a recording that does complete justice to Rimsky-Korsakov, and the music itself. The reproduction sets forth the whole with perfect fidelity, for it is reproduction that has perspective and concert-hall realism.

Of the several other recordings available of *Scheherazade*, the only ones worth comparing are the Stokowski (Victor M-269) and the Rodzinski (Columbia M-398). There is no gainsaying the superb color Stokowski imparts to the music or the glories of his orchestra's playing; but *Scheherazade* is a work that is intolerably boring with repetition when taken at the snail's pace chosen by Stokowski, regardless of his other merits. Rodzinski gets more motion and life into his reading, and uses ten record sides to Stokowski's twelve. Monteux uses nine record sides, and does the best job of them all. Those who prefer to be wafted in the clouds and swoon to Stokowski's

caressing treatment will find Monteux too realistic, but many of us appreciate his dramatization of the symphonic suite "From the Arabian Nights" and find not a dull moment in it. It is definitely not raced or driven in the present-day fashion of some celebrated maestri; it is merely brimming with the tenseness and excitement inherent in the work. After all, the stories Scheherazade told the old sultan were not seductive, but were exciting and interesting and captivating; if they had not been, Scheherazade would have shared the fate of her confrères—death. Monteux being a man of experience in ballet conducting knows this well, and demonstrates it.

The odd side in the album is devoted to the *Tsar Sultan March*, a logical inclusion in a *Scheherazade* album. Like the major work, it is treated to a model performance. In this album, Victor has made a worthy addition to its catalogue. When pot-boilers have to be re-recorded, this is definitely the way to do it. S.

Tchaikovsky: Capriccio Italien. Philharmonic-Symphony Orchestra of New York conducted by Sir Thomas Beecham. 2-12" discs (C-11875D and C-11876D) in album. Columbia Set X-229. \$2.50.

It is highly gratifying that Sir Thomas Beecham is making records in this country while he is here. Many of the phonographic masterpieces have come from his baton, for his musicianship is invariably immaculate and his interpretations refreshing. But in his old age, Sir Thomas is becoming more eccentric than ever, and the present recording is one instance where his fastidious approach has hampered the general effect of the music. Comparing this new set of Tchaikovsky's *Capriccio Italien* with the version by Arthur Fiedler and the Boston "Pops" Orchestra (Victor M-632) one cannot but admit that Fiedler captures far more of the color and excitement than Beecham. The first half of *Capriccio Italien* is music that is not too interesting; Fiedler makes it palatable, under Sir Thomas it is annoyingly dry. Beecham begins to glow on the last record side, but he never really ignites the work, and by that time it's too late anyhow. Fiedler, after glistening through the first half, touches off the final section with magnificent flourish and to be sure, sound musicianship. The reproduction of both sets is very fine. An older recording by Stokowski (Victor 6949 and 6950) is no longer being made, although many treasured it highly, and it contains a performance close to a criterion.

The *Italian Caprice* was considered "cheap and coarse" and was received without enthusiasm when it was first performed in Moscow. It has since charmed dilettantes and pop-concert audiences until today we find this super-refined reading by Beecham, probably calculated to impress those along the line right up to the connoisseur. But when the connoisseur desires such fare he will turn to one who is justly famous for serving it up in its proper element—Fiedler, the "Pops" man. When he wants Mozart he will then look to Beecham. We are looking for some classics by Beecham and the Philharmonic. S.

Kern: Mark Twain: Portrait for Orchestra. Andre Kostelanetz and his Orchestra. 2-12" discs (C-7395M and C-7396M) in album. Columbia Set X-227. \$2.50.

It seems utterly logical for Andre Kostelanetz to have recorded Jerome Kern's second symphonic essay, *Mark Twain*, for the piece, one of a group of musical portraits of famous Americans, was composed by Kern on commission from Mr. Kostelanetz. "The greatness of a nation is expressed through its people, and those people who have achieved greatness are the logical subjects for a series of musical portraits," says Mr. Kostelanetz, in discussing his idea.

Whether music is the happiest medium to employ for the depiction of a character or a personality; whether it is even in the least suitable, is a question which could provoke a lively argument and undoubted differences of opinion. We haven't time or space here to indulge in the pros and cons, much as we would like to, but we are happy to report that Mr. Kostelanetz' idea and Mr. Kern's evident enthusiasm for it, have resulted in some very pleasant and colorful music, music that will be agreeable to hear whenever it is played. The present score is in no sense important, or a distinguished addition to America's more serious compositions, but if taken for what it is, there is no reason why it should not prove entirely enjoyable. Here and there, very naturally, are echoes of other composers. There is, for instance, in the very beginning, a hint of both Victor Herbert's *Indian Summer* and Debussy's *Après Midi d'un Faune*. In other passages, one is reminded of Deems Taylor's *Through the Looking Glass Suite*.

The piece, which is divided into several episodes, is splendidly recorded and the enthusiasm in Mr. Kostelanetz' conducting is quite contagious. D.

Falla—arr. Stokowski: Ritual Dance of Fire (from "El Amor Brujo"). One side, and **Nováček—arr. Stokowski: Perpetual Motion.** All-American Orchestra conducted by Leopold Stokowski. 1-12" disc (C-11879D). \$1.

This is truly a Stokowski record. The brilliant conductor has arranged both of the orchestrations and presents them with that spiritual fire for which he is so famous. Mr. Stokowski's many admirers will welcome this disc; not many such examples of his art have been released recently. The reproduction is of the best.

Waldteufel: Estudiantina Waltz. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-10-1024). 75¢.

Nothing more than a listing is required for this disc. *Estudiantina* and the Boston "Pops"—what more could be said? Reproduction—superb.

Verdi: Aida—Triumphal March and Ballet Music (Act II). Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 1-12" disc (C-71401D). \$1.

A refined but not particularly inspired performance of this well-known music. Well recorded.

Barber: Adagio for Strings. NBC Symphony Orchestra conducted by Arturo Toscanini. 1-12" disc (V-11-8287). \$1.

Samuel Barber, as we have probably mentioned before, is a nephew of Louise Homer, and was born in West Chester, Pa., in 1910. This young American has had unusual success as a composer. The left-wing musicians feel that he is quite old-fashioned, and much, much too conservative. However, the public has responded favorably to most of his works, and they have appeared on many programs of the leading orchestras throughout the country. Toscanini in 1938 selected the *Adagio for Strings* as the first American composition to be presented under his direction with the NBC Symphony Orchestra. This was indeed quite an honor, and we feel sure that when you have heard this delightful quiet bit of music you will be inclined to believe that the great maestro made no mistake in his selection.

It has been beautifully played, and recorded with rare fidelity on this disc. R.

CHAMBER MUSIC



Schubert: Trio No. 1 in B flat major, Op. 99. Artur Rubinstein (piano), Jascha Heifetz (violin), Emanuel Feuermann ('cello). 4-12" discs (V-11-8274 to V-11-8277) in album. Victor Set DM-923. \$4.50.

In this album will be found material to satisfy those who yearn for all-star casts, for the names of Artur Rubinstein, Jascha Heifetz and Emanuel Feuermann when combined, as they are here, have indeed the true stellar ring. Those who take their music more seriously will find in this superb release a very distinguished and treasureable addition to chamber music on records.

The *Trio in B flat* was written by Schubert during the month of October, 1827—considerably more than a hundred years ago. Its beauties of melodic invention have become increasingly apparent with the passage of time, and today, more than ever, we find among its lovely intricacies something to be taken and held to the heart, warmly; to be loved, enjoyed and cherished.

Particularly beautiful is the exquisite second movement, *Andante un poco mosso*, one of those happy and apparently spontaneous inspirations which only an artist of the rarest and highest genius could have produced. The first theme of this movement, outlined by the 'cello and then repeated by the violin, is a melody that haunts one long after the music has actually ceased. The charm and lightness of the final *Allegro vivace* must surely be apparent to the most unschooled of music lovers!

It seems almost superfluous to report that the rendition of Schubert's music by the Messrs. Rubinstein, Heifetz and Feuermann is of the very highest order. Each a superb musician in his own right, one nevertheless feels there is no prima-donna spirit here, and

the three great artists combine intellectually and spiritually to play this music by one of the most inspirational of composers—music, which it is obvious, they love and revere.

There is a melancholy note in the participation by the late Emanuel Feuermann, whom many considered the greatest of present-day 'cellists. One realizes the loss the musical world has sustained as one traces the sculptured beauty of his playing through these eight record-sides.

The recording seems to us technically perfect, for RCA Victor has indeed mended its ways lately and resisted the temptation of over-amplification—a sin they were often guilty of in the past. D.

OPERA

French Opera Arias. Gladys Swarthout (mezzo-soprano) with Victor Symphony Orchestra conducted by Wilfred Pelletier. 2-12" discs (V-11-8280 and V-11-8281) in album. Victor Set M-925. \$2.50.

Gounod: Romeo and Juliette—Que fais-tu (Stephano's Recitative and Aria) (Act III). One side, and **Gounod: Faust**—Faites-lui mes aveux (Siebel's Aria) (Act III). (V-11-8280.)

Thomas: Mignon—Connais-tu le pays? (Act I). One side, and **Thomas: Mignon**—Je connais un pauvre enfant (Act II). (V-11-8281.)

This album of French Opera arias by Gladys Swarthout is indeed welcome, for there were no examples in the present catalogues of three of the four numbers presented here. Mme. Swarthout is that rare bird, a true mezzo-soprano. She has frequently appeared on the stage in the three roles here represented. When an artist has had repeated public experience in certain music, there is bound to be something more authentic about her singing when she decides to record it; that is apparent here. We have always regarded Mme. Swarthout as a pleasant young woman with a fine, straightforward voice and manner of using it. In this album she goes beyond that, and demonstrates a temperament we were hardly prepared for. Thus, the breathless, boyish love of Siebel for Marguerite, and the pent-up longing and *weltschmerz* of Mignon are found admirably depicted in the *Faites-lui mes aveux* from "Faust" and the celebrated *Connais-tu le pays?*, respectively. The less familiar and quaint *Styrienne* from "Mignon" shows that the singer is a mistress of her technique worthy of respect. Also admirable is her singing of the charming *Chanson de Stephano* from Gounod's "Romeo et Juliette," which provides a nice souvenir for those who recall Mme. Swarthout's trim appearance and neat singing in this role during the early days of her career at the Metropolitan.

All four arias are sung with great care. The French text is enunciated with a meticulous and conscientious precision, though it cannot be said that the singer succeeds in capturing the actual flavor of that elusive

and atmospheric language. Mme. Swarthout's attractive voice has never sounded better on records than it does here. It has been given a sane, lifelike recording and Wilfred Pelletier's accompaniments are among the best he has contributed. An album which no lover of vocal music will be mistaken in buying. D.

Wagner: Lohengrin—Elsas Traum (Act I). One side, and **Wagner: Tannhäuser**—Elisabeths Gebet (Act III). Astrid Varnay (soprano) with orchestra conducted by Erich Leinsdorf. 1-12" disc (C-71399D). \$1.

Ever since it was announced that Astrid Varnay was to record for Columbia, record collectors have been anxiously awaiting the release of her first record. As we listened to this disc, we realized that they would not be disappointed. Miss Varnay lives up to the reputation she so justly earned by her brilliant work with the Metropolitan last season. She came to that great opera company practically unknown and achieved one of the greatest successes of recent years. Both selections on this disc are from operas in which Miss Varnay appeared last season, and as they are very familiar arias, an excellent opportunity is given to judge the artist's ability and voice.

VIOLIN

Massenet: Thaïs—Méditation (Act II). One side, and **Sarasate: Romanza Andaluza** (from "Dansas Espagnoles"). Nathan Milstein (violin) with piano accompaniment by Artur Balsam. 1-12" disc (C-71400D). \$1.

Milstein plays a couple of old favorites that persons who are fond of violin music never seem to tire of. He plays them beautifully, and they have been splendidly recorded.

CONCERTO

Bruch: Concerto No. 1 in G minor, Op. 26. Nathan Milstein (violin) with the Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 3-12" discs (C-11855D to C-11857D) in album. Columbia Set M-517. \$3.50.

The Bruch *Concerto in G minor* is currently listed in the Columbia catalogue (M-332) in a version by Campoli, which is better than the Victor recording by Menuhin (M-124). Just why, in these days, Columbia chooses to issue another recording of this work is something we cannot answer. We can only report that the work is here, and that it is the best of the versions available. Milstein is a capable fiddler, and his performances invariably have a forthrightness and breadth that easily distinguish them. Milstein's full-voiced rich tone is well suited to the Bruch *Concerto*, and the reproduction of the present set is nicely adjusted and of fine timbre, giving both soloist and accompanying orchestra every advantage. The prospective owner of the Bruch *Concerto No. 1* could do

no better than acquire this album.

Bruch was a rather prolific composer, and wrote many fine choral works which were very popular in Germany before the Nazi regime. He is, of course, best known for his violin and 'cello works, although he was not himself a string player. Little need be said about the *Concerto in G minor*, which is well known and loved for its beautiful Adagio movement—music of broad sentiment.

Born in Russia in 1904, where he was educated, and studied with Ysaye and Auer, Milstein made his debut in this country in 1928 with Stokowski and the Philadelphia Orchestra. He has since been closely identified with American music, and commands a wide repertoire, and is enthusiastically received by a vast audience. His recordings include many unusual items worthy of investigation, and the present one is another notable addition. S.

VOCAL



John Carter in Sentimental Song. John Carter (tenor) with instrumental accompaniment. 4-10" discs (C-4297M to C-4300M) in album. Columbia Set M-522. \$3.50.

Roses of Picardy. One side, and *Love Sends a Little Gift of Roses.* (C-4297M.)

Trees. One side, and *The Old Refrain.* (C-4298M.)

Somewhere a Voice Is Calling. One side, and *Come Where My Loves Lies Dreaming.* (C-4299M.)

The Rosary. One side, and *Drink to Me Only with Thine Eyes.* (C-4300M.)

There is something about John Carter's singing of this little collection of light songs that is as smooth and unwrinkled as a baby's face. By the same token, so does his work lack any character or individuality. Mr. Carter is an excellent example of a type of slick and pleasant singer that has been produced and fostered by the microphone. Ease and smoothness, a voice which is placed almost entirely in the head and has little connection with the body as a whole, are neatly mirrored on these well recorded discs.

The present album is labeled by Columbia: *John Carter in Sentimental Song.* The only excuse for the existence of such an album is that the songs be sung with straightforward sincerity, simplicity and a restrained feeling for both word and phrase. John McCormack possessed these qualities supremely; many a song of little or no consequence was lifted far beyond its actual worth and became a small masterpiece as it issued from his talented lips. It would be absurd to claim that Mr. Carter possesses these same qualities. His pleasant and limited voice, his safe and easy emission are framed in a smug complacency that never penetrates half an inch below the surface.

There are also affectations in Mr. Carter's otherwise

excellent diction which should be eradicated. We see little need and reason for these phrases reaching our ears in the following manner: *I tell each-a bead un-a-to the end* and *Not of it-a-self, but-a thee.*

However, there will doubtlessly be those who will fall for the honeyed sweetness of Mr. Carter's tones. D.

Berlin: This Is the Army. Original All-Soldier Orchestra and Chorus conducted by Cpl. Milton Rosenstock. 4-10" discs (D-18474 to D-18477) in album. Decca Set 340. \$2.50.

Last month Victor released an album of selections from the *This is the Army* by the "First Nighter" Orchestra, soloists, and chorus. This month Decca offers selections from this famous Army show by the soloists and chorus of the original company. Yes, there'll all there—count 'em! Yes! Irving Berlin sings *Oh, How I Hate to Get Up in the Morning.* This album has plenty of punch, and whether you have seen the show or not, it's bound to make the red blood tingle.

Cowan—arr. Wood: Waltzing Matilda. One side, and **Hill: Maori Poi Song.** Peter Dawson (bass-baritone) with Orchestra and Chorus. 1-10" disc (V-10-1025). 75¢.

Peter Dawson, whose popularity as a recording artist in England is shown by the long list of his records in the H.M.V. catalogue, sings the Australian marching song *Waltzing Mathilda* with just the proper zip. With it is coupled an unique song from New Zealand. An excellent chorus adds to the attractiveness of this timely disc.

The First Nowell (trad. arr. Stainer). One side, and **Good King Wenceslas** (trad. arr. Stainer). Nelson Eddy (baritone) with orchestra conducted by Robert Armbruster. 1-10" disc (C-4296M). 75¢.

Two well-beloved Christmas carols sung in Mr. Eddy's most charming manner. A record that will find its way into many homes this Yuletide. Splendidly recorded.

CHORAL



Willoughby: Joseph Came Seeking a Resting Place. One side, and **Song of the Christmas Presents** (Andalusian Carol arr. Erickson) and **Serbian Crib Carol** (trad. arr. Gaul). The Westminster Choir conducted by John Finley Williamson. 1-10" disc (C-17351D). 75¢.

For those who like unusual little Christmas carols beautifully sung, this excellent disc is highly recommended. The Westminster Choir is unaccompanied and is brilliantly directed by Dr. Williamson. Fine reproduction is an added feature.

'Twas the Night Before Christmas. Fred Waring and his Pennsylvanians. 4-10" discs (D-18499 to D-18502) in album. Decca Set 350. \$2.50.

'Twas the Night Before Christmas (musical setting by Ken Darby). (D-18499.)

Gruber: Silent Night. One side, and **Oh Gathering Clouds.** (D-18500.)

Adeste Fideles (sung in Latin). One side, and **Adam: Canticum de Noel.** (D-18501.)

The First Nowell and Redner: O, Little Town of Bethlehem and Carol of the Bells. One side, and **Beautiful Saviour.** (D-18502.)

Fred Waring and his Glee Club present these familiar Christmas numbers in their inimitable manner. Of particular interest is Ken Darby's musical setting of Clement Moore's famous *'Twas the Night Before Christmas*; a number that will doubtless appeal to children of all ages. Mr. Waring does not attempt to jazz-up these Christmas selections but renders them in a dignified way in the traditional Waring manner. Many persons will very likely find these modern versions quite to their liking. They have been nicely recorded by Decca.

PIANO



Chopin: Preludes, Op. 28. Egon Petri (piano). 4-12" discs (C-71402D to C-71405D) in album. Columbia Set M-523. \$4.50.

The twenty-four *Preludes* of Chopin are currently represented in the domestic catalogues by only one other album, and that by Cortot (Victor M-282). His performances of them reveal a Chopinesque feeling, but are guilty of distortions and capricious treatment in some cases. The new set by Petri is, if anything, the opposite. The *Preludes* are played superbly by the Dutch master, who can always be relied upon for a sound approach and admirable technical exposition. But in many instances he seems to lack the certain touch which makes a Chopin performance excellent. One must admit the unusual difficulty in playing all the *Preludes* straight through, for they are of such varying mood and color that good taste in one may be ruinous to the next, or the reasoning guiding the interpretation of one might be impossible in still another. For there is no underlying connection or binding relationship between the *Preludes*, or no similarities such as exists between the *Mazurkas*, the *Waltzes*, the *Etudes*. The *Preludes* are carefully drawn little pictures, and each is a different scene.

Of the two versions now offered, we would select the newer set by Petri, although many, after hearing Cortot, will prefer him, and our convictions are not

too strong to appreciate their choice. In both cases the reproduction is not ideal. The new Columbia set has reproduction that is all right in a studio sort of way, but we prefer a more resonant and slightly more brilliant tone. Petri, who now makes his home in this country, began his musical career as a violinist, but Busoni and Paderewski "rescued" him. At the outbreak of World War II, Petri, then living in Poland, just escaped before the Nazi onslaught. We are pleased to have him in our country, for he helps to make it the greatest music center in the world today. S.



DICTION

Dickens: A Christmas Carol. Adapted by Edith Meiser; directed by Tom McKnight. "Scrooge" played by Basil Rathbone. Incidental music composed and conducted by Leith Stevens. 3-12" discs (C-11880D to C-11882D) in album. Columbia Set M-521. \$3.50.

Last November two sets of records were issued containing versions of Charles Dickens' *A Christmas Carol*, one by Victor with Eustace Wyatt portraying Scrooge, and one by Decca with Ronald Colman in that role. We covered these two recordings in considerable detail in our November 1941 issue, and we were very much of the opinion that the Victor set was by far the better. It was on eight record sides instead of six, but cost the same because the Victor records were Black Label ones at 75¢ each (each set listed at \$3.50, the same price as the present Columbia one). As we mentioned last year, the Victor set has the tang of Dickens and follows the text very closely. The whole performance is given with the proper pauses, and most of the quaint little details are included. This is, of course, important, as all lovers of Dickens know, for it is the intimate little touches that make the story what it is.

The Columbia set with Basil Rathbone as Scrooge has just been released and we must report that it does not compare with the Victor album that was issued last year. Mr. Rathbone races through his lines and the other actors in order to keep up with him race through theirs. At times it seems to be a contest to see who can snap out his lines the faster. The race between Scrooge and his nephew Fred at the beginning of the story is a glaring example. The timing throughout is bad and the whole performance lacks finesse.

In many homes this Christmas a recorded version of *A Christmas Carol* will very likely be a feature of the celebration, and if we were to choose the recording for that purpose we would not hesitate to select the one issued by Victor. It is Victor Set G-29. R.

The first letters in the record number indicate the manufacturer: B—Brunswick, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Hargail, MU—Musicraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technishord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

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PHILADELPHIA, PA., U. S. A.

VOL. 10. NO. 10

DECEMBER 1942

By mail to any address
50c. per year

AT long last a Columbia Record Catalog that one can rave about! The last several editions have been so difficult to use and there were so many omissions that many collectors felt that Columbia didn't want folks to find the records they were looking for. However, there will be no such criticism of the new 1943 edition which has just been released. Within its 566 pages are listed all Columbia domestic records up to and including the November 1942 releases. We are so enthusiastic about this new catalog that we just can't refrain from mentioning some of the more important features.

Masterworks artists are listed in a special section with short biographical notes on many artists. All artists are also listed alphabetically in the main body of the catalog.

The Masterworks Album Section has been expanded to give complete information about each album — individual selections, odd sides, number of sides, etc. As matter of fact, a complete Masterworks catalog will be found starting on page 171 and continuing to page 216. All popular albums are listed on pages 265 to 272. This makes it unnecessary to have a separate catalog for album sets.

Popular selections from operettas, movies, and musical shows are listed under the title of the production under "Show Tunes." If one wishes to know what has been recorded from a certain movie or stage show he may easily find it by looking for the name of the movie or show under this heading.

Children's Albums are listed alphabetically by titles in the main section as well as under "Children's Albums" on page 45.

A special section has been devoted to "Add-A-Part" records. By the way, these records have been gaining consistently in popularity ever since they were first announced several years ago. "Add-A-Part" records contain various concert numbers with an instrument missing so that the student may supply the missing part. Chamber music players have found these great fun and a tremendous help in developing their ensemble technique.

All Columbia dealers now have the new Columbia 1943 Catalog on hand. The price is 25c (postpaid within U. S. A.).

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IMPORTANT NOTICE. All record prices quoted in *The New Records* are list prices *exclusive of excise tax*. In ordering please add 5% to list prices quoted.

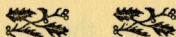
BUY U. S. WAR BONDS AND STAMPS

At this time of year when everyone is so busy, few of us have time to play over the hundreds of Christmas records that are available in order to make a selection. We have therefore asked one of our editors to carefully go over the available appropriate records and select a few, which, in his opinion, are entirely satisfactory both as to interpretation and reproduction. Busy husbands might do well to slip this list in their pockets in case their wives ask them to get a few Christmas records at the last minute.



Christmas Hymns and Carols. Trinity Choir. 1-12" disc (V-35788). 75c. (Included on the two sides are: Christians, Awake; O Little Town of Bethlehem; God Rest You Merry, Gentlemen; The First Nowell; Silent Night; Joy to the World; Angels and the Shepherds; Calm on the Listening Ear; We Three Kings; Joyful Christmas Song).

Christmas Hymns and Carols. Trinity Choir. 1-12" disc (V-35946). 75c. (Included on the two sides are: Hark! the Herald Angels Sing; Christians, Awake; Holy Night; O Little Town of Bethlehem; Hallelujah; Calm on the Listening Ear; It Came Upon the Midnight Clear; Nazareth; Star of Bethlehem; Oh Come, All Ye Faithful).



The following four records are all beautifully sung, in the best English tradition, by the British Broadcasting Company Chorus, with organ accompaniment:

The First Nowell and Good King Wenceslas. (C-244M). 75c.

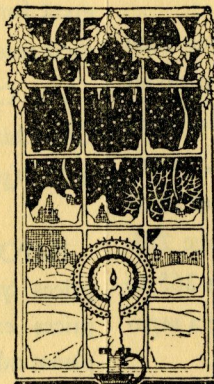
God Rest Ye Merry, Gentlemen and Good Christian Men, Rejoice. (C-245M). 75c.

Hark! the Herald Angels Sing and While Shepherds Watched Their Flocks. (C-246M). 75c.

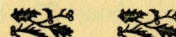
Adeste Fidelis and Christians, Awake. (C-247M). 75c.



Six Best Known Christmas Carols. Lew White (organ) with Chorus and instrumental accompaniment. 3-10" discs (V-26049 to V-26051) in album. Victor Set P-2. \$2. The following carols comprise this set (one side each): Silent Night; Hark! the Herald Angels Sing; It Came Upon the Midnight Clear; Joy to the World; O Little Town of Bethlehem; The First Nowell.



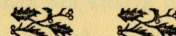
Carols of the English Yuletide. Victor Chapel Choir directed by Emil Côté. 3-10" discs (V-26727 to V-26729) in album. Victor Set P-42. \$2. The following carols are included in this album: Good King Wenceslas; The Boar's Head Carol; Carol, Children, Carol; Dame, Get Up and Bake Your Pies; Friendly Beasts; The Holly and the Ivy; Wassail, Wassail; When Christ Was Born of Mary Free; Old Yorkshire Gooding Carol; Gather Around the Christmas Tree; God Rest Ye Merry, Gentlemen; Here We Come A-Wassailing; Deck the Hall; I Saw Three Ships.



Carols for Christmas Eve. Victor Chapel Choir conducted by Emil Côté, with organ accompaniment. 4-10" discs (V-27644 to V-27647) in album. Victor Set P-96. \$2.50. The set contains: Silent Night; Calm on the Listening Ear of Night; Oh, Tannenbaum; Christians, Awake; Jingle Bells; We Three Kings of Orient Are; Good Christian Men Rejoice; Away in a Manger; Lo, How a Rose e'er Blooming; Adams: Star of Bethlehem; Kennedy: Star of the East; Adam: O, Holy Night; Gounod: Nazareth.

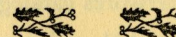
Gruber: Silent Night, Holy Night. One side, and **God Rest You Merry, Gentlemen.** The Trapp Family Choir directed by Dr. Franz Wasner. 1-10" disc (V-2183). 75c.

Handel: The Messiah—And the Glory of the Lord and Hallelujah Chorus. Royal Choral Society and London Philharmonic Orchestra conducted by Malcolm Sargent. 1-12" disc (V-11825). \$1.



Silent Night. One side, and **O Holy Night** (Cantique de Noël). Victor Salon Orchestra. 1-10" disc (V-19820). 50c.

O Little Town of Bethlehem. One side, and **Oh Come, All Ye Faithful.** Joe Green (chimes). 1-10" disc (V-26079). 50c.



Dickens: A Christmas Carol. Adapted, produced, and narrated by Ernest Chappell; "Scrooge" played by Eustace Wyatt; Music by Lew White. 4-12" discs (V-36405 to V-36408) in album. Victor Set G-29. \$3.50.

WE list below some items which would make particularly fine gifts. To save space, they are listed alphabetically by composer, instead of in our usual order of grouping by type of music.

Beethoven: Concerto

No. 5 in E flat major, Op. 73 ("Emperor"). Rudolf Serkin (piano) with the Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter. 5-12" discs (C-11718D to C-11722D) in album. Columbia Set M-500. \$5.50.



Beethoven: Quartet No. 14 in C sharp minor, Op. 131. Budapest Quartet. 5-12" discs (C-70685D to C-70689D) in album. Columbia Set M-429. \$5.50.

Brahms: Symphony No. 1 in C minor, Op. 68. NBC Symphony Orchestra conducted by Arturo Toscanini. 5-12" discs (V-18467 to V-18471) in album. Victor Set M-875. \$5.50.

Dvorák: Symphony No. 5 in E minor, Op. 95. "From the New World." Rochester Philharmonic Orchestra conducted by José Iturbi. 5-12" discs (V-11-8165 to V-11-8169) in album. Victor Set M-899. \$5.50.

French Opera Arias. Gladys Swarthout (mezzo-soprano) with Victor Symphony Orchestra conducted by Wilfred Pelletier. 2-12" discs (V-11-8280 and V-11-8281) in album. Victor Set M-925. \$2.50.

Grieg: Concerto in A minor, Op. 16. Artur Rubinstein (piano) with the Philadelphia Orchestra conducted by Eugene Ormandy. 3-12" discs (V-11-8209 to V-11-8211) in album. Victor Set DM-900. \$3.50.

Handel: Water Music. Suite (arr. Harty). London Philharmonic Orchestra conducted by Sir Hamilton Harty. 2-12" discs (C-68146D and C-68147D) in album. Columbia Set X-13. \$2.50.

Mendelssohn: A Midsummer Night's Dream—Overture; Scherzo; Nocturne; Intermezzo; Wedding March. Cleveland Orchestra conducted by Artur Rodzinski. 4-12" discs (C-11782D to C-11785D) in album. Columbia Set M-504. \$4.50.

Rimsky-Korsakov: Scheherazade—Symphonic Suite, Op. 35. Nine sides, and **Rimsky-Korsakov: March** (from Tsar Sultan Suite). San Francisco Symphony Orchestra conducted by Pierre Monteux. 5-12" discs (V-11-8264 to V-11-8268) in album. Victor Set DM-920. \$5.50.

Rossini: The Barber of Seville. Wilfred Engelman (baritone), Bruno Landi (tenor), Carlos Ramirez (baritone), Hilde Reggiani (soprano), John Gurney and Lorenzo Alvary (bassos), Lucille Browning (contralto), with Victor Symphony Orchestra and Chorus conducted by Giuseppe Bamboschek. 8-12" discs (V-11-8190 to V-11-8197) in album. Victor Set M-898. \$8.75.

Schubert: Trio No. 1 in B flat major, Op. 99. Artur Rubinstein (piano), Jascha Heifetz (violin), Emanuel Feuermann ('cello). 4-12" discs (V-11-8274 to V-11-8277) in album. Victor Set DM-923. \$4.50.

Shostakovich: Symphony No. 6, Op. 53. Philadelphia Orchestra conducted by Leopold Stokowski. 5-12" discs (V-18391 to V-18395S) in album. Victor Set M-867. \$5.

Smetana: Vltava ("The Moldau"). Three sides, and **Dvorák: Slavonic Dance No. 1 in C.** Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter. 2-12" discs (C-11666D and C-11667D) in album. Columbia Set X-211. \$2.50.

Strauss Waltzes by Andre Kostelanetz. 3-12" discs (C-7391M to C-7393M) in album. Columbia Set M-481. \$3.50. This album contains the following (one side each): Blue Danube; Tales from the Vienna Woods; Artist's Life; Voices of Spring; Vienna Life; Emperor Waltz.

Oscar Straus: The Chocolate Soldier (excerpts). Risë Stevens (mezzo-soprano) and Nelson Eddy (baritone) with orchestra and chorus conducted by Robert Armbruster. 3-10" discs (C-4281M to C-4283M) in album. Columbia Set M-482. \$2.75. The album contains: My Hero; Sympathy; While My Lady Sleeps; Ti-Ra-La-La; The Chocolate Soldier; Forgive.

Tchaikovsky: Romeo and Juliet (Overture-Fantasia). Five sides, and **Moussorgsky: Khovantschina—Prelude.** Cleveland Orchestra conducted by Artur Rodzinski. 3-12" discs (C-11655D to C-11657D) in album. Columbia Set M-478. \$3.50.

Verdi: Otello—Monologue of Otello (Act III) and **Death of Otello** (Act IV). (Sung in Italian.) Lauritz Melchior (tenor) with the Columbia Opera Orchestra conducted by Erich Leinsdorf. 1-12" disc (C-71389D). \$1.

Wagner: Siegfried—Forest Murmurs. Pittsburgh Symphony Orchestra conducted by Fritz Reiner. 1-12" disc (C-11831D). \$1.

Berlin: This Is the Army. The Victor "First Nighter" Orchestra, with soloists and Men's Chorus. 4-10" discs (V-27954 to V-27957) in album. Victor Set P-131. \$2.50.

ORCHESTRA



R. Strauss: Don Quixote, Op. 35. ("Fantastic Variations on a Knightly Theme"). Pittsburgh Symphony Orchestra conducted by Fritz Reiner, with Gregor Piatigorsky ('cello). 5-12" discs (C-11790D to C-11794D) in album. Columbia Set M-506. \$5.50.

Columbia may well be proud of this splendid recording of Richard Strauss' great tone-poem, "Don Quixote." Strauss composed this stupendous work—one of his most brilliant and successful efforts—during 1897, and the premiere took place in Cologne in March, 1898, scoring an immediate success. The critics, however, were not as wholeheartedly enthusiastic as the public, during early performances, declaring that Strauss had outraged many canons of good taste and violated tradition. The public is apt to be the ultimate judge of whether music shall last or not, and today, "Don Quixote" is always a popular item on any program.

The tone-poem is in reality a brilliant set of variations, depicting the life, adventures, and death of Cervantes' celebrated figure, the full title of the work being: *Don Quixote: Introduction, Theme and Variations: Fantastic Variations on a Theme of Knightly Character.*

Fritz Reiner has a fine and solid reputation as a conductor of Richard Strauss' music, and Columbia has used excellent judgment in selecting him, rather than the half dozen other conductors they have at hand, to record this long and intricate work. The result is a brilliant performance, as those of us, who remember performances of Strauss' *Elektra* and *Rosenkavalier* here in Philadelphia during 1934 under Mr. Reiner, might have been led to expect. Gregor Piatigorsky, one of the most distinguished of present day 'cellists, plays the various solo parts with marvelous imagination and understanding. Unlike Feuermann in the Victor set under Ormandy, Mr. Piatigorsky, while never losing his individuality, seems more a part of the orchestral background—an integral voice in the poem as a whole.

There may be a question when it comes to a selection of a recording of Strauss' magnificent work, for the Ormandy-Feuermann version is also very fine and deserves a careful hearing, but we can heartily indorse the present album from any standpoint, whether interpretative or technical. D.

Ravel: Daphnis and Chloé—Suite No. 2. Cleveland Orchestra conducted by Artur Rodzinski. 2-12" discs (C-11886D and C-11887D) in album. Columbia Set X-230. \$2.50.

Ravel's masterpiece, *Daphnis et Chloé*, has been termed a "choreographic symphony" in three parts. The ballet was composed in 1910, and was first produced in 1912, Pierre Monteux conducting. As a ballet it was not entirely successful. Two concert suites have been extracted by Ravel from the original

score, and are frequently performed, particularly the second suite, here recorded. It is not only one of Ravel's finest creations, but also one of the best works of the early twentieth century. Even die-hard classicists usually succumb to its spell after a few hearings.

Victor has an old recording of the *Daphnis and Chloé Second Suite* by Koussevitzky and the Boston Orchestra (7143 and 7144) and a new recording by Ormandy and the Philadelphia Orchestra (M-667).

Columbia has an old recording by Gaubert and the Straram Orchestra (X-32) and now this new one. All of the performances have merit, none are perfect. Koussevitzky is the one who extracts the most from the score, for his conception of the music is exceptional in delicacy, shading, and balance; but his set shows its age by its rather flat reproduction. Gaubert's idea of the music is not bad, but the reproduction hardly conveys it adequately. The reproduction of the Ormandy set is superb; his estimation of the music often superficial but always brilliant, thrilling, and convincing. Rodzinski presents the music solidly, without much finesse, heavily rather than delicately. The reproduction is clear and bold and emphasizes these aspects.

The recordings by the Cleveland Orchestra are becoming a notable series, with a large following—some are definitive. The present one is plausible and acceptable, but not definitive. S.

Beethoven: Symphony No. 8 in F major, Op. 93. Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter. 3-12" discs (C-11896D to C-11898D) in album. Columbia Set M-525. \$3.50.

In May of this year, Columbia released a new recording of the Beethoven *Fifth Symphony*, conducted by Bruno Walter, with the New York Philharmonic. We were rather disappointed in the job, for it was not as fine as we had expected it to be, chiefly because of the vagaries of tempo throughout. The same thing is true of the present recording of the *Eighth Symphony*, nor is the playing of the orchestra any cleaner or better than in the *Fifth Symphony*. Considering the fact that Columbia has a superb reading of the *Eighth* in its catalog, namely the one by Weingartner with the incomparable Vienna Philharmonic (M-292), we cannot see the necessity for this new one. Never in history has the playing of the New York Philharmonic Orchestra been equal to the Vienna Philharmonic—so subtle, seasoned, resilient, masterful. We would not venture to guess what they sound like now, which is all the more reason why we hate to see some of their finest performances dropped from the catalogs, especially if replaced by inferior ones.

In July of this year Victor released a new recording of the Beethoven *Eighth Symphony*, conducted by Toscanini, with the NBC Symphony. The reproduction was of course marred, by the use of Studio 8-H; the interpretation was equally marred by the

ridiculous speed with which Toscanini went through the work. Victor, like Columbia, replaced a better set with a poorer one, the earlier Victor one being that by Koussevitzky with the Boston Orchestra (M-336).

Beethoven's jovial *Eighth Symphony* has been far from neglected by the record companies. Everyone now has quite a variety from which to choose, as well as the consolation that surely no more new ones will be released for a while. And now, how about a first rate recording of the *Ninth*? S.

Beethoven: Minuet in G and Beethoven: Country Dance No. 1. One side, and **Bach: Air** (from Suite No. 3) and **Bach: Bourée** (from Suite No. 3 for unaccompanied 'cello). Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 1-12" disc (C-71411D). \$1.

These charming little pieces that are well-known to all lovers of classical music have been arranged for symphony orchestra, and Howard Barlow presents them with excellent taste and in a most pleasing manner. The reproduction is superb.

CONCERTO



Beethoven: Concerto No. 4 in G major. Op. 58. Artur Schnabel (piano) with the Chicago Symphony Orchestra conducted by Frederick Stock. 4-12" discs (V-11-8290 to V-11-8293) in album. Victor Set DM-930. \$4.50.

Victor's sole contribution to the December releases of masterworks, is this fine new recording of the Beethoven *Fourth Piano Concerto* by Artur Schnabel with the distinguished collaboration of the Chicago Symphony Orchestra conducted by the late Frederick Stock. This is one of several Beethoven piano concertos recently recorded by these artists. If the others are as successful as the present one, the series will indeed be worthy. For the *Fourth Concerto* has brought to it all the authority associated with Schnabel's playing of Beethoven. The atmosphere that he creates when performing Beethoven has become accepted as authentic and Beethovenish by nearly everyone. One cannot deny the general effect of his playing of a Beethoven concerto is without equal. Therefore, when one hears another artist play a Beethoven concerto he invariably uses Schnabel as a measuring stick. In the case of Giesecking's recording of the *Fourth Concerto*, with the Saxon State Orchestra conducted by Karl Böhm (Col. M-411) it is immediately noticeable that the soul of the work is not brought to the hearer, nor the spirit of the work as fully realized, as in Schnabel's reading. However, Giesecking is possessed of a far more facile technique than Schnabel, and brings a clarity and sparkle to the playing of the notes that is not in Schnabel's province. One cannot entirely overlook the "playing of the notes," for after all they must be played,

and the better they are played the finer the performance has a chance of being. The reader must accordingly take his choice of technical proficiency or spiritual purity—Giesecking or Schnabel. Needless to say, we do not infer that either artist is without some of the qualities of the other, but your choice of recordings definitely depends upon which you place more importance.

The orchestral support in the Giesecking recording is quite adequate, as is the reproduction. The new Schnabel set is blessed with the sterling qualities long associated with Stock, his knowledge, sincerity, and musicianship. Undisputably a musician, and truly a gentleman of music. The reproduction of this new set is excellent; the picture on the album cover one to treasure. S.

CHAMBER MUSIC



Mozart: Quintet in G minor, K. 516. Budapest String Quartet, with M. Katims (viola). 4-12" discs (C-71413D to C-71416D) in album. Columbia Set M-526. \$4.50.

A good recording of this magnificent example of chamber music was sorely needed, and here we have one, superbly played by the Budapest String Quartet with the addition of M. Katims on the second viola. Heretofore, there were two highly unsatisfactory performances of Mozart's great quintet—one by the Pro Arte Quartet and Alfred Hobday, second viola; the other by the Lener Quartet with d'Oliviera, second viola. These two previous recordings left a great deal to be desired from a technical as well as an interpretative standpoint, and so it is with great pleasure that we are able to so wholeheartedly indorse the present set.

Mozart produced the *G minor Quintet* during May, 1878, and it is undoubtedly one of his deepest and most searching compositions, as one will readily gather from the poignant and affecting slow movement. This is music to brood and ponder over. Marcia Davenport, who wrote a fine biography of Mozart, describes the work with a passionate belief in the composer's motives and reasons for writing this sombrelly beautiful work, in the following words: "It is a glimpse into Wolfgang's soul; an epic statement; a summing-up; a prophecy. The man who has been called superficial gathered all the hidden pain and passion of nine troubled years and gave them an expression that lives and will live forever in its sheer elemental truth. The piece cuts and holds a keynote of intense, passionate excitement which more than accounts for the apparent absence of this in Wolfgang's visible life."

Without reservations we urge you to hear this superb set, and it is our belief that after listening to its melancholy and aristocratic loveliness, you will wish to add it to your collection of Mozart's music. D.

VOCAL



Christmas Carols. Lyn Murray Singers conducted by Lyn Murray. 4-10" discs (C-36653 to C-36656) in album. Columbia Set C-94. \$2.50.

A very satisfactory album of the more popular Christmas carols! The Lyn Murray Singers, who have gained great popularity on the Columbia Broadcasting System, sing these well-known selections with the proper Yuletide spirit, a spirit that is contagious—as you listen to these singers you soon find yourself singing with them. Perhaps that is the idea for the words of each carol are printed on the inside cover of the album. The following selections are included in this attractive album: *Adeste Fideles*; *Noel*; *Silent Night*, *Holy Night*; *Hark! The Herald Angels Sing*; *Joy to the World*; *It Came Upon a Midnight Clear*; *Oh, Little Town of Bethlehem*; and *God Rest Ye Merry, Gentlemen*. The reproduction throughout is of the best.

Favorite Songs from Famous Musicals. Dorothy Kirsten (soprano) and Felix Knight (tenor) with the Victor "First Nighter" Orchestra and Chorus. 4-10" discs (V-27966 to V-27969) in album. Victor Set P-133. \$2.50.

Victor has selected the hit songs from some of the most famous musical plays of the last quarter of a century and included them in this thoroughly delightful album. Two excellent soloists have been engaged for these recordings, and they are ably assisted by a fine chorus and orchestra. In other words, these well-known and well-beloved songs have been given the best recorded versions possible. If these selections appeal to you, you'll think this album is just grand. We cannot recommend it too highly. The songs chosen for this set of discs are: *My Hero* from "The Chocolate Soldier"; *Thine Alone* from "Eileen"; *Will You Remember* from "Maytime"; *Sweethearts* from "Sweethearts"; *Ah! Sweet Mystery of Life* from "Naughty Marietta"; *One Alone* from "The Desert Song"; *Wanting You* from "New Moon"; and *Serenade* from "The Student Prince."

Branson: There Shall Be Music When You Come. One side, and Rogers: *The Star and Craxton: Come You, Mary.* Lauritz Melchior (tenor) with piano accompaniment by Ignace Strassfogel. 1-10" disc (C-17353D). 75c.

Lauritz Melchior, whose operatic recordings have been received with acclaim, turns his attention to three little songs which he sings in English. For those who like songs sung in the operatic manner, this disc may be pleasing but we cannot get very much excited about it.

Chopin: Prayer for Poland. One side, and **Marczewski: On Your Lips of Coral.** (Both sung in Polish). Jan Kiepura (tenor) with piano accompaniment by Wolfgang Rebner and Otto Herz respectively. 1-12" disc (C-71412D). \$1.

Jan Kiepura sings these songs in his native tongue. While we do not believe that they will have a very wide appeal, they give this popular artist an opportunity to display his excellent voice. The reproduction is of the best.

South American Fiesta. 3-10" discs (V-20-1506 to V-20-1508) in album. Native vocalists and orchestras. Victor Set P-135. \$2.

Carnival in Rio. 3-10" discs (V-20-1516 to V-20-1518) in album. Native vocalists and orchestras. Victor Set P-137. \$2.

Two more albums in Victor's "Spanish Through Music" series. It is thought that by listening to the attractive songs in these albums one may improve one's knowledge and pronunciation of Spanish. A booklet is supplied with each album giving the Spanish words of the songs with both the correct and phonetic spelling of each word and an interlinear translation in English. Now that so many Americans are studying Spanish these albums should have quite a wide appeal.

VIOLIN



Brahms—Arr. Joachim: Hungarian Dance No. 2 in D minor. One side, and **Rimsky-Korsakov—arr. Hartmann: The Flight of the Bumble Bee.** Nathan Milstein (violin) with piano accompaniment by Artur Balsam. 1-10" disc (C-17352D). 75c.

Two sparkling little pieces that many violinists try to play and few are able to perform with any distinction. Milstein takes them in his stride and turns out recordings that are bound to thrill lovers of spirited violin music. Splendidly recorded.

PIANO



Scriabine: Sonata No. 8, Op. 66. Five sides, and **Scriabine: Preludes Op. 74, No. 2, and Op. 59, No. 2.** Yolanda Bolotina (piano). 3-10" discs (PC-22 to PC-24). \$1.25 each.

Paraclete adds the eighth to its series of recordings of the Scriabine sonatas. As to performance and recording it is the best yet released. The young pianist Yolanda Bolotina presents this atmospheric work in a manner that should please those who revel in the compositions of the Russian mystic.

The first letters in the record number indicate the manufacturer: B—Brunswick, BO—Bost, C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Harcourt, MU—Musicaert, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Radiofonken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 10. NO. 11

JANUARY 1943

By mail to any address
50c. per year

AS we face the new year, we find that both Victor and Columbia have decided to omit the regular January releases. The time spent on new records will be devoted to catching up on some of the standard numbers that have been out of stock for some time. This we believe is an excellent idea, although it will make the current issue of *The New Records* quite small. However, both Columbia and Victor plan to issue a substantial list of new releases for February.

What of the outlook for records during 1943? At the moment it would seem that the number of records pressed during this year will depend largely upon the amount of scrap record material that the manufacturers are able to collect. The manufacturers have large quantities of virgin shellac on hand but it is frozen. The government will not permit them to use it for fear that it may be needed for war production. Thus the companies must depend on scrap records for their production. With this in mind it behooves all record collectors to see that every old record that is no longer of value is turned in to the local dealer as quickly as possible. Cracked, chipped, or scratched records are just as valuable as perfect records when added to the scrap pile. However, Columbia, Harmony, and Edison records are of no value because they are laminated; these records contain only a coating of record material.

It was thought some time ago that all manufacturers would turn to making laminated records, but nothing came of it. They are just as good and in some ways better than solid stock records and require only a fraction of the amount of shellac that goes into a solid stock disc. However, the manufacturing process is somewhat different and we presume that it was

impossible for the solid stock manufacturers to get the vital materials necessary to convert their machines for the laminated process.

Our prediction for 1943 is that less records will be manufactured than in 1942, and that the production will be devoted to items that have a ready and universal sale. There will be a plentiful supply of "pot-boilers" and "best sellers" but the unusual items that have a limited appeal will gradually disappear from the market and will not be again available until after the war.

* * *

Dictators of the Baton. David Ewen. 305 pp. Alliance Book Corp. (Chicago.) Price \$3.50 (postpaid within U. S. A.).

Many are no doubt familiar with Mr. Ewen's former book, *The Man with the Baton*, and wonder how this new one differs from it. The plan of the new book is to supplement rather than supplant its predecessor, as Mr. Ewen himself puts it in the preface. He continues by explaining that it is devoted exclusively to the contemporary orchestral scene in America, and presents thirty of the leading conductors now functioning in this country—presenting them in biographical, critical, and personal portraits. The book opens with a thirty-three page introduction called *The Conductor*, in which the author thoroughly and fairly covers the ground concerning the conductor's qualifications, duties, problems, etc.

The thirty conductors discussed are divided in nine groups: Paragon, The Showman Conductor, Of American Traditions, Of European Traditions, New Batons for Old, The Dynamic Conductor, Other Orchestras—Other Men, Men Over the Radio, Conductors of Tomorrow. The Paragon, of course, is Toscanini, and it is

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no pleasure to report that Mr. Ewen has absolutely nothing but praise and eulogy. Nearly everything he says is quite true, for Toscanini is an admirable man and a unique conductor; but nobody is perfect—not even Toscanini. A fair critique of the man's work would hardly fail to mention his neglect of American composers, which until very recently had been practically a total neglect.

Heading the showman conductors is Leopold Stokowski. It is interesting to compare Ewen's opinions here with his previous essay on Stokowski in the former book. Ewen has mellowed somewhat in the last seven years, and is more generous in surveying Stokowski's contributions. In fact his general tone throughout the book is more conservative than it was in *The Man with the Baton*, and if the reading this time is less exciting than before, it may be because the material is less colorful.

As in all his other books, Ewen is easy, fast reading. Being clear, concise, and interesting are characteristics of Mr. Ewen, as is also the rash statement or the thoughtless phrase which creeps in occasionally. A prize example is: "Levin (Sylvan), like Rodzinski and Ormandy, is a Stokowski discovery." What Stokowski had to do with discovering Ormandy is a mystery to us.

Such a book as *Dictators of the Baton* is an admirable project, for the majority must soon realize that music in America, while deeply indebted to European origin, is now a thing of its own, and America in fact is now the musical capital of the world. It is developing its own style and its own performers, whose work must command respect by everyone. American music is indebted to Mr. Ewen for this book. Record collectors everywhere will find much of interest, for all their favorite conductors are here, with their personalities discussed and their powers and secrets revealed. S.

The Real Jazz. Hugues Panassie. Trans. by Anne S. Williams. Adapted for American publication by Charles E. Smith. 326 pp. Smith & Durrell. (New York.) Price \$2.50 (postpaid within U. S. A.).

Here is a book which will be of unusual interest to lovers of hot jazz. Panassie's works are always quickly gobbled up by jazz enthusiasts, hungry for literature and accurate criticisms dealing with their hobby. Without fear of contradiction we can state that this is by far the most interesting work we have read to date dealing with LE JAZZ HOT.

Readers will note the style similarity between this and Panassie's first book, *Hot Jazz*; however, this is as far as the similarity goes. Changes of opinion are rife, yet sincere. White musicians have definitely lost favor with the venerable Mr. P, who comes to the realization that the Negro is the true jazz musician and the white is, at best, an imitator.

One need not agree with Panassie's opinions to enjoy this book. Even though one disagrees thoroughly with some of his ideas, he must realize at least that they are Panassie's true beliefs, and their worth as fact, is only as such. Panassie gives, we feel, adequate reasons for each opinion, though at times, he becomes a trifle pedantic.

An orchid must be handed to Miss Williams, who did an amazingly good job of translation on what we understand was a badly water-soaked manuscript. A list of records, catalogued alphabetically by artist, is included in the appendix.

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IMPORTANT NOTICE. All record prices quoted in *The New Records* are list prices exclusive of excise tax. In ordering please add 5% to list prices quoted.

ORCHESTRA



A Morton Gould Concert. Morton Gould and his Orchestra. 3-12" discs (C-55030 to C-55032) in album. Columbia Set C-96. \$2.75.

Morton Gould appears on his first Columbia records as composer, conductor, and arranger. This young American is known best for his unique symphonic arrangements of popular tunes, which many radio listeners have found most enjoyable. However, Mr. Gould is a composer of some note, and several of his compositions have been featured by the leading symphony orchestras of the country under such distinguished conductors as Toscanini, Stokowski, Rodzinski and others.

Mr. Gould's always popular piece for orchestra, *Pavanne*, heads the list in the present album. The other numbers are his arrangements of the following well-known tunes: *The Donkey Serenade*; *Ay, Ay, Ay*; *Espana Cani*; *Dark Eyes*; and *Where or When*. Gould has the knack of elaborating on a borrowed tune and developing something that is very near to an original composition. All of his arrangements are fascinating and make very pleasant listening. Swell dinner music—well recorded.

A Program of Dinner Music. The Palmer House Ensemble conducted by Ralph Ginsburgh. 4-10" discs (V-27915 to V-27918) in album. Victor Set P-127. \$2.50.

In this little album we found as pleasing dinner music as we have heard in a long while. It is superbly played in the refined manner, and is just what dinner music should be, in our estimation. We hope Victor will soon be able to record more selections by this fine group. The present album includes: *By the Sleepy Lagoon*; *Sizilietta*; *Nocturne in E flat* (Chopin); *The Maids of Cadiz*; *Come Back to Sorrento*; *Gavotte From Mignon*; and *Chopin Fantasy*.

VOCAL



Juan Arvizu, "Troubador of the Americas." Juan Arvizu (tenor) with the C.B.S. Tipica Orchestra conducted by Alfredo Antonini. 4-10" discs (C-36663 to C-36666) in album. Columbia Set C-95. \$2.50.

Juan Arvizu was born in Mexico and was known throughout the Americas as "the tenor with the silken voice" long before he came to the United States in 1941. For some time he has been a feature of the C.B.S., where in addition to the regular broadcasts his programs are carried to Latin America via short wave. Last year he won the popularity contest conducted by *La Prensa*, the foremost Spanish-language newspaper in this country. The eight songs contained

in this album represent some of his most popular numbers. Here is popular Latin American music presented by one of its leading exponents. Top-notch recording is an added feature of this attractive set.

Bacon: A Tree on the Plains. Original cast with instrumental accompaniment. 3-12" discs (NMR) in album. \$4.

A Tree on the Plains, a music-play, text by Paul Horgan and music by Ernst Bacon, had its premiere at the Spartanburg Music Festival on May 2, 1942. These recordings were made at that time by members of the original cast. They tend to introduce the various characters of the play in characteristic songs rather than to give a running story of the action. The story of the play is given in the notes that accompany this album and the recordings are an aid in illuminating the text.

Ernst Bacon is best known as a teacher and musical administrator, although he has a number of compositions to his credit ranging from symphonies to musical comedy. His present music-play is thoroughly American in character and deals with the problems of the farmers in the dust bowl of the Southwest. It has a very human touch and the music as presented on these discs seems to fit in perfectly with the character of the story.

Mr. Bacon now heads the music school of Converse College in Spartanburg, and we presume that the premiere of his work and these recordings were made under his personal supervision. Here is another instance of the great value of records in bringing to interested persons everywhere the work of our modern composers—works that would only be known by reading about them if it were not for the little black discs.

A Jan Peerce Recital. Jan Peerce (tenor) with orchestra or piano accompaniments. 5-10" discs (CT-411 and CT-412 and CT-454 to CT-456) in album. Concertone album No. 22. \$2.25.

These recordings by the popular tenor Jan Peerce were originally made for a recording company that is now defunct and were made available by that company some months ago. Concertone secured the masters and is making these five discs available in an attractive album at a very reasonable price. In fact at \$2.25 for the album the records figure 40¢ each (25¢ for the album). All of the selections have been nicely recorded, and if you are interested in some little songs with a popular flair by Mr. Peerce, you'll find this album entirely satisfactory. The following ten songs are included in this group: *Without a Song*; *I'm Falling in Love with Someone*; *Sylvia*; *Because*; *Softly as in a Morning Sunrise*; *Thine Alone*; *Trees*; *Hills*; *I Have so Little to Give*; and *I Love You Much Too Much*.

Handel: Cantata: Nel Dolce Dell' Obliv. Katherine Harris (soprano); Alfred Mann (recorder); Edith Weiss-Mann (harpsichord); Lucy Weiss (viola da gamba). 1-12" disc (MW-103). \$1.25.

This charming recording of Handel's little cantata for solo voice and flute breathes of the time of its origin as recorded by the able artists that appear on this disc. Lovely music of another age brought to us for our enjoyment and study and faithfully recorded by Hargail. Several years ago Musicraft issued a recording of this work but we rather favor the present version.

Nostalgia of Paris. Irene Hilda (disease) accompanying herself on the piano. 3-10" discs (BO-5005 to BO-5007) in album. Bost Set BA-5. \$3.50.

Irene Hilda, the toast of the smartest night clubs of Paris until her recent arrival in this country, sings a half-dozen songs that were popular with her audiences in that gayest of cities. All of them will be new to us and Miss Hilda presents them in that intimate style that is hers. The spirit of "The Last Time I Saw Paris" prevails, and those who remember that city in better times than these will doubtless have a real feeling of nostalgia. Of course, these songs are sung in French and a knowledge of that language is essential to a full appreciation of these charming little pieces. The reproduction is excellent throughout.

PIANO



Bach: Preludes and Fugues (48)—Volume I (Nos. 1 to 9). Harry Cumpson (piano). 6-12" discs in album (Dominant records). \$7.50.

Dominant has secured the services of Harry Cumpson to record Bach's *The Well-tempered Clavichord*. The first nine of the forty-eight preludes and fugues is contained in the present album. Mr. Cumpson is well-known for his playing of Bach and made a few recordings for Columbia a number of years ago. While he is not among the really great Bach interpreters, his work is always adequate and in excellent taste. The album listed above is worth investigation. The reproduction is highly satisfactory.

DICTION



Fifty Sundays Gospels. The Reverend Father P. J. O'Connor (reading). 12-12" discs complete with album. \$15.

The Reverend Father P. J. O'Connor, Assistant Professor of Sacred Eloquence, The Preachers Institute, The Catholic University of America has recently recorded the gospels for fifty Sundays on the twelve discs contained in this album. These recordings are carefully described in a foreword by the Very Reverend Doctor Ignatius Smith, O.P., Director, The Preachers Institute, which appears in the leaflet accompanying this album. From this foreword we quote the following:

"These recordings are not supposed to be patterns of speech to be slavishly imitated. They are suggested interpretations of the meanings of the gospels as conceived by Father O'Connor after careful study of their contents from every possible point of view. . . .

"Clear meaning of the gospels made intimate and personal by study and meditation; deep feeling of the gospel message; sincere, earnest, intelligible presentation of the gospel story—these are what the gospels are entitled to and what our people demand. To continue over the years to give such a presentation is difficult and postulates assistance. The seminarian in training, the young priest and veteran alike will find in the Sunday Gospel recordings by Father O'Connor the continued help he needs."

Turn in your old records for scrap—they help get you the new ones you want.

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PHILADELPHIA, PA., U. S. A.

VOL. 10. NO. 12

FEBRUARY 1943

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WITH this issue of *The New Records* we complete our tenth year of publication. This is the one hundred and twentieth number of our little bulletin. It started when records were at their low ebb and has grown in popularity with the growth of that industry. Perhaps it has helped in its modest way. We surely hope so.

Many things are being abandoned for the duration but we do not plan to suspend the issuance of *The New Records*. Certainly music is a fine moral stimulant, and with transportation the problem that it is, most persons will have to enjoy music in their own homes. During these trying times, the phonograph is of prime importance in supplying the uplift and solace that music affords. Therefore we feel that *The New Records* is really of greater value now than it ever has been, and just as long as new records are issued we will continue to publish it. And speaking of new records, it seems highly likely that releases will be made each month by the larger manufacturers. Columbia and Victor each have a list for this month and we understand that lists are in preparation for the following several months.

Our appeal, which we made last month, for the return to your local dealer of the old records that are no longer of value, brought very good results. Please don't forget that new records are made from old ones, and the more scrap records you turn in, the more new records you will be able to find on your dealer's shelves.

At the present time we have more subscribers than we have ever had. Ten years ago, we had but a few, but each year our subscription list has grown until today we cover the country quite thoroughly. Most libraries and music

schools have *The New Records* on file, and there is scarcely a town of any size in which at least one or two subscribers cannot be found. Our readers are in no way limited to those persons who purchase records from us. As a matter of fact, we do not believe that twenty per cent of our subscribers are customers. Any one is welcome to subscribe by simply sending in the small subscription fee (50 cents per year to any address).

A great many subscriptions end with this issue—if yours does, please return the enclosed blank promptly in order that you may not miss any issues. If you have already renewed your subscription—many of our subscribers send in their renewals without waiting for the notice—please disregard the renewal blank enclosed.

We are continually receiving requests for back copies and we are pleased to say that we can still supply all but a few numbers. The price is 5 cents each or 50 cents for a complete volume of twelve issues.

* * *

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ORCHESTRA



Sibelius: Symphony No. 1 in E minor, Op. 39. Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 5-12" discs (C-11923D to C-11927D) in album. Columbia Set M-532. \$5.50.

An interesting study in two different conductors' approaches to the same symphony is afforded by the release of Barbirolli's ten-sided version of the Sibelius *First Symphony*. Comparing it to Ormandy's recent eight-sided set (Victor M-881) may be counted as

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not the least of the pleasures derived from a phonograph. Ormandy takes two sides each to the first and second movements; Barbirolli takes three each. Barbirolli sincerely takes the score and caresses it, carefully lays it open for inspection, and hews great masses of Sibelian sound for his listeners. Now Ormandy is a dapper little fellow who takes the first movement and applies his characteristic slick treatment—no tarrying, no weeping—but a brisk, superior pace that just keeps rolling along. Ormandy, of course, has the finer orchestra; and anyone could readily appreciate their magnificent discipline, their razor-edged precision. Ormandy does things with his strings; his thoughtful phrasing, as well as the sliding of notes in the more sentimental passages (a lesson thoroughly learned from Stokowskian days). Ormandy, however, proves himself the greater conductor in the final movement, particularly in the closing portion—about the second half of the last side. Barbirolli's reading is very hazy, lacking in poise, and if not chaotic at least incoherent.

The reader's choice between the two versions of Sibelius' *First Symphony* should rest on his opinion of the work. If he hears romantic music—thrilling, spine-tingling, reminiscent of Tchaikovsky, he will in all probability choose Barbirolli. If he hears a too-familiar work of a composer he admires, an interesting "first" symphony for Sibelius, though embarrassed with over-ripe melodies and lushness, he will doubtless feel Ormandy's pace is preferable.

The reproduction in the Victor set is better because it is more even. Columbia has, at times, better definition and better quality; but alas, they also have, at times, quite muddy parts, notably the last record. The sixth side of the Columbia review set was off center and wobbly in pitch, although such matters are usually corrected in later pressings. S.

Sibelius: Symphony No. 7 in C major, Op. 105. St.

Louis Symphony Orchestra conducted by Vladimir Golschmann. 3-12" discs (V-11-8271 to V-11-8273) in album. Victor Set DM-922. \$3.50.

It seems to us that this recording could have been placed on five sides, and without doubt Golschmann could at least have chosen more felicitous "breaks." Even if this were accomplished it would not be as distinguished an interpretation as the previous one by Koussevitzky, contained in Volume Two of the Sibelius Society (Victor M-394) together with the dull *Third Symphony*. There seems to us a sort of peculiar muddiness or lack of clarity to the whole thing, and we cannot say whether it is the reproduction or Golschmann's bewildered wading through the music. Golschmann does not seem to realize as much as Koussevitzky does from the music; not that there is too much there to realize. We wonder what Sir Thomas Beecham will do with it in the version soon to be released by Columbia.

The *Seventh Symphony* is in one movement, and without any formal development or balance. But the

music runs along logically enough and the sections follow each other smoothly. It is not a work to impress the average hearer, and many so-called better-than-average ones seem not impressed, too. The program notes which accompany this album will hardly enlighten anyone, with their vague recital of the sequence of the various "mood-changes," etc. We suggest Sibelius enthusiasts give it a try, for they may possibly be pleased with the whole thing. Surely the orchestra plays well, and Golschmann effects a well adjusted climax at the end. S.

Debussy: La Mer. Cleveland Orchestra conducted by Artur Rodzinski. 3-12" discs (C-11917D to C-11919D) in album. Columbia Set M-531. \$3.50.

La Mer is a very welcome addition to the Columbia catalog, for it is one of Debussy's masterpieces. Two years in composition, the score is as amazing to a musician as to the average hearer. Musically it has subtleties and values that make it unique; to the listener it is a series of pictures of the sea that are unmistakably colorful and suggestive of all the various aspects a sea can bring to the imagination. It is in three sections, each occupying two record sides: From Dawn 'til Noon on the Sea, Play of the Waves, Dialogue of the Wind and the Sea. Needless to say the music is impressionistic, but inoffensive to anyone by its means.

That it takes consummate skill and knowledge on the part of the conductor to perform this music, can be easily appreciated. Rodzinski is well able to deal justly with the score, and his performance here reveals a fine affinity for its complexities. He is, however, surpassed in every respect by Koussevitzky, whose recording with the Boston Symphony Orchestra (Victor M-643) is the only other recorded version in existence. And well it might be, for Koussevitzky has the last word in his miraculous performance. His penetration into the subtleties and his realization of them, make his recording vivid, colorful, unforgettable. The reproduction of his set is also more to our liking than Rodzinski's; although it is not possible for us to fairly judge the new Columbia version, for the review copy sent us had been played numerous times with a needle probably resembling a tenpenny nail. How such records slipped out is a mystery, but the musical noise of the sea was all but lost in the sea of surface noise. We suppose the regular stock albums will have Columbia's prevailingly low surface noise. S.

Smetana: Vltava ("The Moldau"). National Symphony Orchestra conducted by Hans Kindler. 2-12" discs (V-11-8269 and V-11-8270) in album. Victor Set DM-921. \$2.50.

The Moldau, No. 2 from the symphonic cycle *Má Vlast* (My Country) is contained in an album, together with No. 4: *From Bohemia's Meadows and Forests*, performed by the Czech Philharmonic Orchestra conducted by Rafael Kubelik (Victor M-523). About a year ago, Columbia issued a record-

ing of *The Moldau* by Bruno Walter and the New York Philharmonic (X-211). The present recording by Kindler hardly bears comparison with either of its more distinguished predecessors. In the first place, both of the other recordings were easily placed on three record sides, while this one takes four. Victor's idea in issuing the set is probably to make available *The Moldau* in an album by itself, apart from its less popular companion in the Kubelik album mentioned above. While there are many, in growing numbers, who welcome any recording by Kindler, we feel the best version is Bruno Walter's. Surely his is more colorful and impassioned. Kindler has a rather cool and serene impression of the *Moldau*, and while he has taken pains to clarify the orchestral score, he rather misses the picture as a whole. Bruno Walter's characteristic warmth, and the recording engineers' skill, make his impression of *The Moldau* more cherishable.

Ironically enough, history today makes the significance of *The Moldau* parallel to that which Smetana hoped for in his day. He wished to make his country glorious in the eyes of the outside world through his cycle of symphonic poems "My Country." His Czech nationalism led him to be a great propagandist for liberation of his country; and the spirit of his music might well prevail to that end these days. Everyone loves the irresistible strains of *The Moldau*, and it is hoped they appreciate the composer's intention in creating it. S.

Von Suppé: Morning, Noon, and Night in Vienna—Overture. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-71349D). \$1.

This popular classic receives a great performance at the hands of Sir Thomas. His meticulous direction makes the music sound much more important than it really is. However, if the great conductor wishes to spend his time on selections of this character, we should not complain—those who are thrilled by von Suppé's melodies get a recording that no one could criticize. Reproduction—excellent.

OPERA



Wagner: Die Walküre—Du bist der Lenz (Act I). One side, and **Wagner: Lohengrin: Euch lüften die mein Klagen (Elsa's song to the air) (Act II).** (Sung in German). Astrid Varnay (soprano) with orchestra conducted by Erich Leinsdorf. 1-10" disc (C-17354D). 75¢.

Miss Varnay has selected two well-known Wagnerian arias for this disc and sings them in a satisfactory manner. However, the accompaniments, especially on the *Walküre* side, do not come out as clearly as they might. As everyone knows, the instrumental background in Wagnerian music is just as important as the voice, and its brilliance is missing on this record.

Donizetti: La Favorita—O mio Fernando (Act III). (Sung in Italian). One side, and **Tchaikovsky: Jeanne d'Arc—Adieu, forêts.** (Sung in French). Risë Stevens (mezzo-soprano) with orchestra conducted by Erich Leinsdorf. 1-12" disc (C-71440D). \$1.

Miss Stevens presents two arias from operas that are now nearly forgotten. She sings them with a fine sense of the dramatic and in a manner that is bound to receive the praise of the critics. Lovers of operatic recordings will surely welcome this excellent disc.

CHAMBER MUSIC



Shostakovich: Quartet, Op. 49. Stuyvesant String Quartet. 2-12" discs (C-71435D and C-71436D) in album. Columbia Set X-231. \$2.50.

Welcome indeed is another "first" recording of the greatest contemporary composer, Shostakovich. The present work is not too similar to the *Quintet*, both of which were written after the *Fifth Symphony*. One similarity, however, is the compactness of the work, with its short movements. In his chamber music, Shostakovich is brief almost to a fault. One Soviet critic described the *Quartet* as a "lyrical intermezzo." It is surprisingly conventional, and those who still think Shostakovich incoherent or dissonant would be perplexed on hearing the music. But Shostakovich's methods are readily recognized by one familiar with his other works, although this work is distinguished by the lack of any apparent or underlying political significance, as well as a lack of any dark moods. The whole work is quite good natured and cheerful.

The Stuyvesant Quartet is well qualified to record the Shostakovich *Quartet*, as well as the *Quintet*, which they previously recorded for Columbia (M-483). They are credited with thirty-five performances of the former, and thirty of the latter during a single season. This is in addition to their extensive repertoire of modern and classic music. It is to their credit and Columbia's that we are privileged to have a recorded version of the Shostakovich *Quartet* for our enjoyment. S.

PIANO



Villa-Lobos: China Doll; Rag Doll; Cardboard Doll (from "The Baby's Family"). Guiomar Novaes (piano). 1-10" disc (C-17355D). 75¢.

The gifted Brazilian pianist, Guiomar Novaes, has chosen these delightful little trifles from a suite for pianoforte by her compatriot, Hector Villa-Lobos, and plays them in a most charming manner. They make excellent little encores. We enjoyed them very much. Fine piano reproduction is an added feature.

CONCERTO



Bach: Concerto No. 2 in E major. Five sides, and **Corelli—arr. Busch: Adagio** (Preludio from the Sonata in F major). Adolph Busch (violin) and the Busch Chamber Players. 3-12" discs (C-11911D to C-11913D) in album. Columbia Set M-530. \$3.50.

Here is a truly distinguished contribution to this month's releases. Busch and his Chamber Players are known and loved for their superb treatment of much of Bach's music, notably the Brandenburg Concertos. They can bring a New York audience, cheering, to its feet with a spirited performance of a Brandenburg Concerto; and they can satisfy the most discerning Bach scholar with their true artistry. Busch himself may not be the adroit fiddler that Menuhin or Hubermann is, but the present recording easily displaces the former ones made by these men. There is a certain quality which Busch and his players seem to extract from Bach's works that so many people look for but never find—people who still think Bach's music is "dry" or find it uninteresting and unable to hold their attention. Busch does this without the chicanery of Stokowski or the numerous orchestrators of Bach. He rather feels the good nature of the music, as it is written in the music, and seems to play at times with abandon.

Anyone starting a collection and wishing to add something by Bach that will not sour his desire for future acquaintance with the master, will do no better than to acquire this album. He will, if he has any taste, immediately appreciate the superior values of such music to slushy theatrical transcriptions. No one can deny the irresistible charm of the melody in the very first part of the first movement, and from that point on, it's all just as delightful. Busch, his players, Bach, the recording engineer, and everybody got together on this one. Even the filler on the sixth side is no letdown, either, being a tastefully presented excerpt of Bach's Italian contemporary, Corelli. S.

VIOLIN



Bach—arr. Kreisler: Gavotte (from Partita No. 3 in E major). One side, and **Kreisler: Rondino on a Theme by Beethoven.** Fritz Kreisler (violin) with piano accompaniment by Franz Rupp. 1-10" disc (V-10-1022). 75¢.

Two charming little pieces played by Mr. Kreisler in his most ingratiating manner. As pleasing a violin record as we have come across in many a long day and one that Kreisler's many admirers will certainly enjoy. Splendidly recorded.

CHORAL



Guerrilla Songs—Yugoslavia. Yugoslav chorus with instrumental accompaniment. 3-10" discs (KN-K526 to KN-K528) in album. Keynote Set K-113. \$2.75.

Some idea of the spirit of the valiant Yugoslav guerrillas who are fighting against such tremendous odds in their struggle against the forces of Hitler and Mussolini, may be gained by listening to these authentic recordings. They have been approved by the Royal Yugoslav Government Information Center in New York, and Mr. Kusanovich, the Yugoslav Minister of State, helped to make the issuance of this album possible. A fine chorus was engaged for the purpose and an appropriate orchestra accompanies the various songs.

Of especial interest is the booklet that is included with this album. It contains a foreword by F. C. Weiskopf, the author of *Dawn Breaks* and *Guerrilla Front*, and, in addition to interesting notes, the original text of each song with a fine English translation. The recording has been very skillfully done and the discs are housed in an attractive album.

VOCAL



Zanardini: Funiculi-Funicula. One side, and **Rossini: La Danza.** (Sung in Italian). Miliza Korjus (soprano) with chorus and orchestra. 1-12" disc (V-11-8289). \$1.

These two gay selections give Miss Korjus ample opportunity to display her brilliant coloratura voice. A fine chorus gives the soloist an excellent background and adds greatly to the attractiveness of this disc.

Teschemacher: Where My Caravan Has Rested. One side, and **Foster: Gentle Annie.** John Charles Thomas (baritone) with piano accompaniment by Carroll Hollister. 1-10" disc (V-10-1023). 75¢.

John Charles Thomas sings these two popular ballads in a sincere straightforward manner without any vocal embellishments. If you are interested in these little pieces, you will certainly like his sterling renditions.

Turn in your old records for scrap—they help get you the new ones you want.

The first letters in the record number indicate the manufacturer: B—Brunswick, BO—Bost., C—Columbia, CA—Co-Art, CON—Continental, CPS—Contemporary Poets Series, CRS—Collector's Record Shop, CT—Concertone, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, HU—Harvard Film Service, IRCC—International Record Collectors' Club, KN—Keynote Recordings, MW—Hargail, MU—Musiercraft, NCS—National Catholic Sound Recording Specialists, NMR—New Music Recordings, O—Odeon, OK—Okeh, PA—Parlophone, PAT—Pathé, PC—Paraclete, PD—Polydor, RF—Rafonfunken, SL—Shirmer's Library, T—Telefunken, TA—Tone Art, TE—Technichord, TM—Timely, and V—Victor.

PRINTED IN U. S. A.